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FEBRUARY

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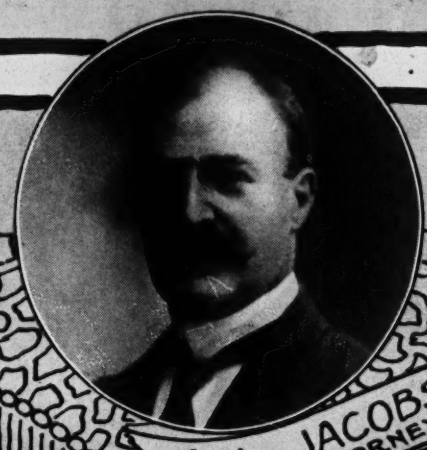

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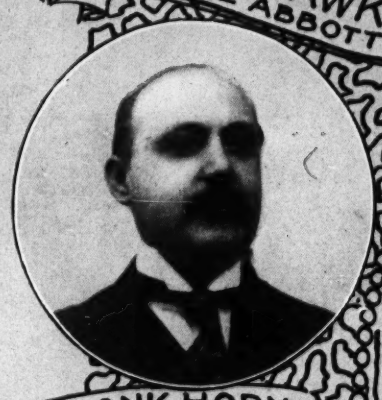

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RYAN WALKER,
·THE CARTOONIST·

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BRUCE EDWARDS,
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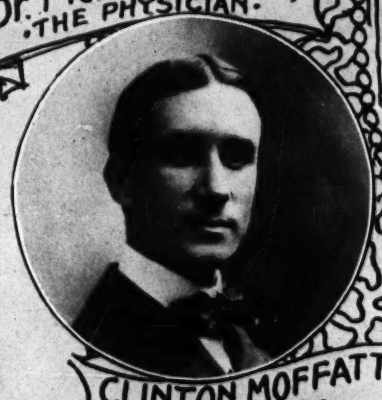

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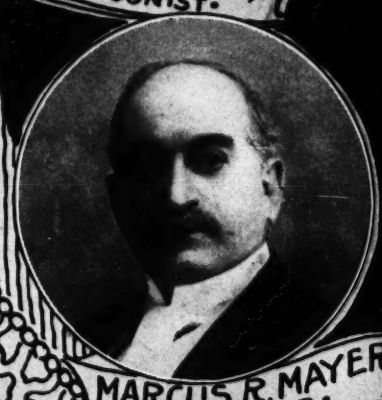

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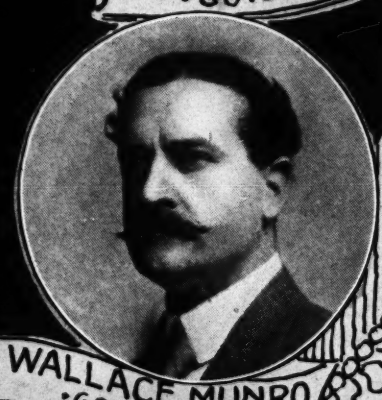

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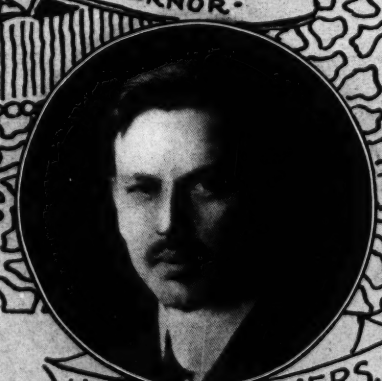

HARRY G. SOMMERS,
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W. C. FIELDS,

"The Eccentric Juggler," who will produce an entirely new juggling conceit at the Hippodrome, London, England, June 1.

BILLY HART,

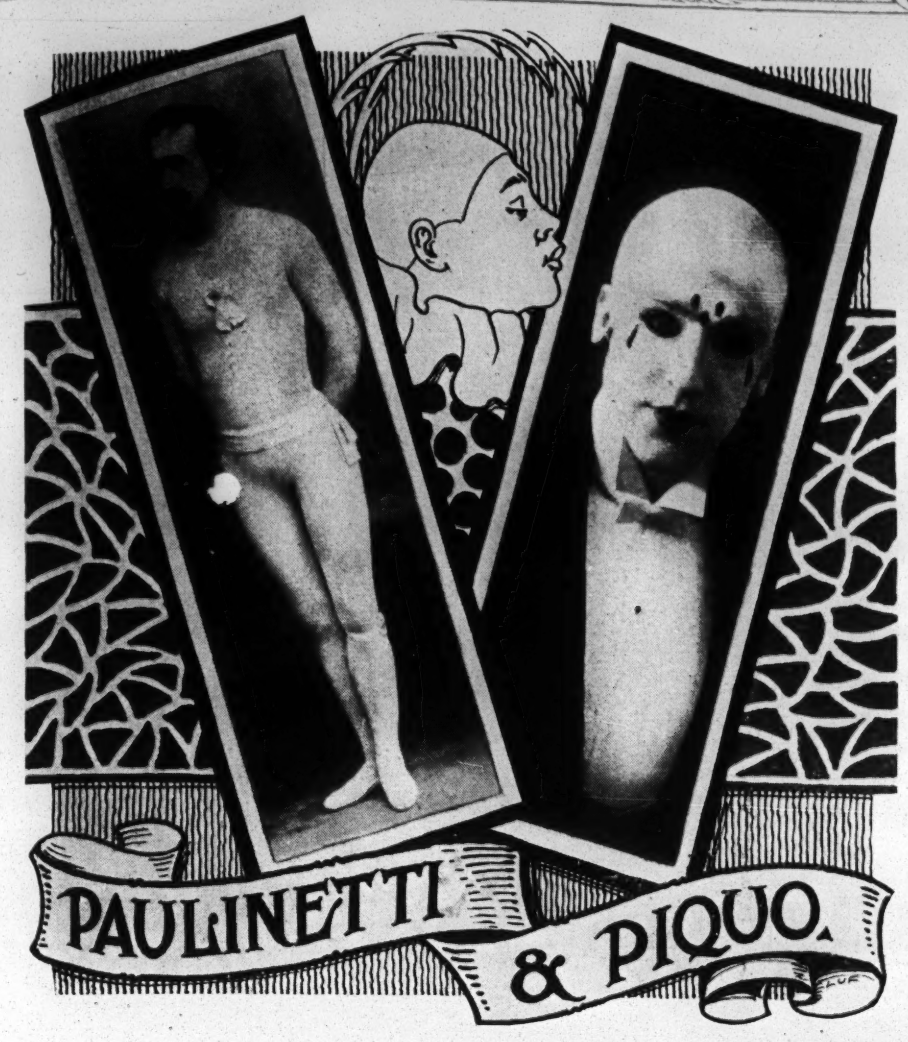
A comedian of originality. Principal comedian and producer of all the material in Bob Manchester's Gay Masqueraders, a show that is being so well talked about all along the line. Billy Hart is very popular with the theatregoing public as well as the performers. Look for "Dr. Dippy's New Sanitarium," next season. He has been re-engaged for next season by that wise little manager, Bob Manchester.

THE INIMITABLE VALAZZI,

In an amazing combination of entirely new feats of high class equilibrism, acrobatics and juggling, featuring "Sloping the Slope on a Cannon Ball." His sole representative for the U. S. A. is George Homans, of the St. James Building, New York.

GIL BROWN.

Gil Brown has met with great success this season, and has an entirely new act all prepared for next, wherein the finish will be an absolute novelty. He has been playing all the big time in the West, and is going East next season.



PAULINETTI AND PIQUO.

These artists have gained a world wide reputation for their exceedingly high class gymnastic act, which has been kept abreast of the times on account of their technical form of executing the tricks they perform, besides being schooled pantomimists, which creates the real artist in the gymnastic line. Their latest new trick is done as an encore, in one, introducing the figure of a giant woman (with Mr. Paulinetti in the figure). The intricate and puzzling part of this trick can be explained only by having the performer explain it himself; besides it contains an element of refined comedy. These artists have played and are booked in only the highest class establishments in this country.

ROSE SYDELL

Has for a number of years been most successful at the head of the London Belles, and has become favorably known to burlesque patrons in the leading characters with that show. This season she again stands out prominently in an exceptionally strong programme, the show having been most pretentiously equipped for the present tour, and is playing to capacity everywhere. Miss Sydell appears in a number of gorgeous gowns, and her singing and acting are thoroughly in keeping with the prominence she enjoys.

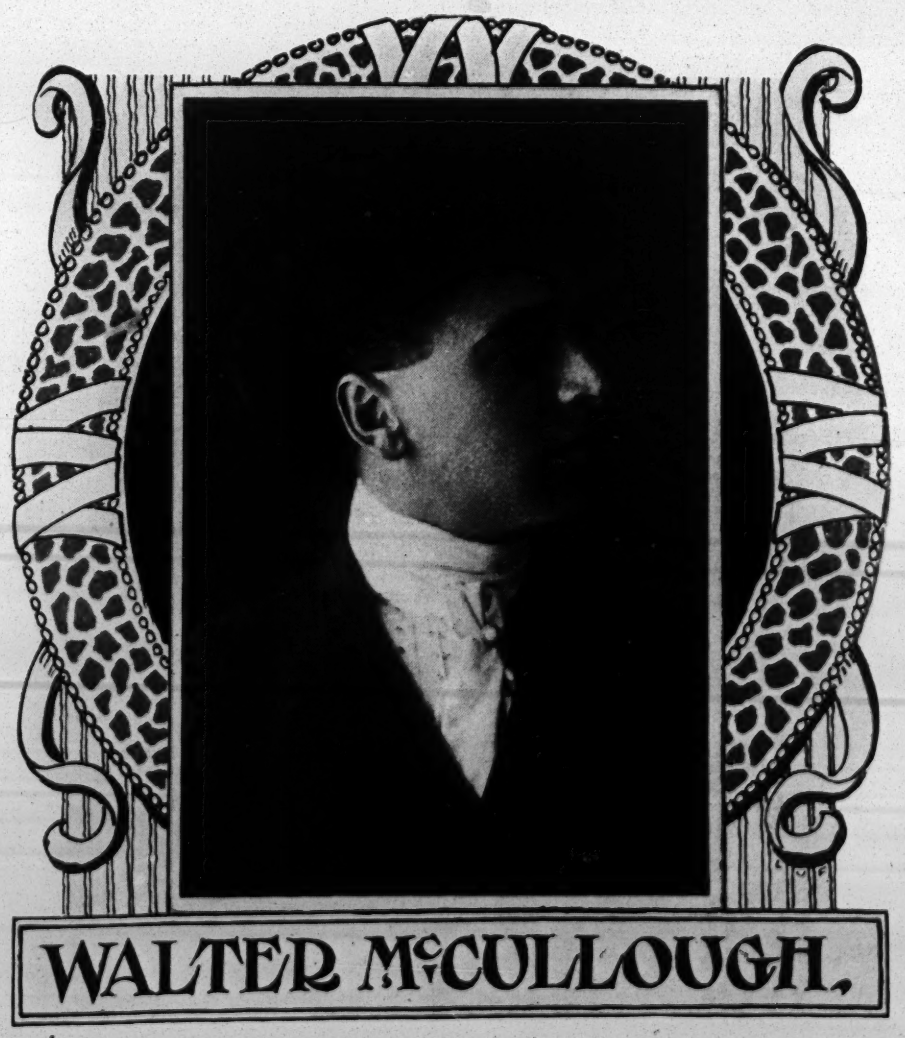
STELLING & REVELL
Comedy Bar Act.

WALTER McCULLOUGH.

Walter McCullough, the eminent tragedian, has this season introduced an absolute novelty to the vaudeville stage in his one man tragedy, entitled "The Absinthe Fiend," originated and written by himself. It has been a pronounced hit in the middle West, and he is now duplicating his success over the Sullivan-Considine time, having been everywhere heralded as "the tragedian of the hour," and he has forty weeks booked solid on the strength of the marked impression he made last Fall in and near Chicago. Mr. McCullough's vaudeville position is unique from the fact that he is the only man playing a tragedy alone in that branch of the profession. He has a magnificent voice, commanding presence and dominating personality, and off the stage is one of the finest of men. His audiences are held spellbound during the fifteen minutes the act runs. He was leading man last Summer at West End Heights, St. Louis, one of the big Summer stock companies, and the St. Louis papers epitomized his acting in every character. Mr. McCullough has just been elected a member of the White Rats of America. He will come East after the Winter season, when his remarkable act will be heard in all the big houses of the middle West and the East.

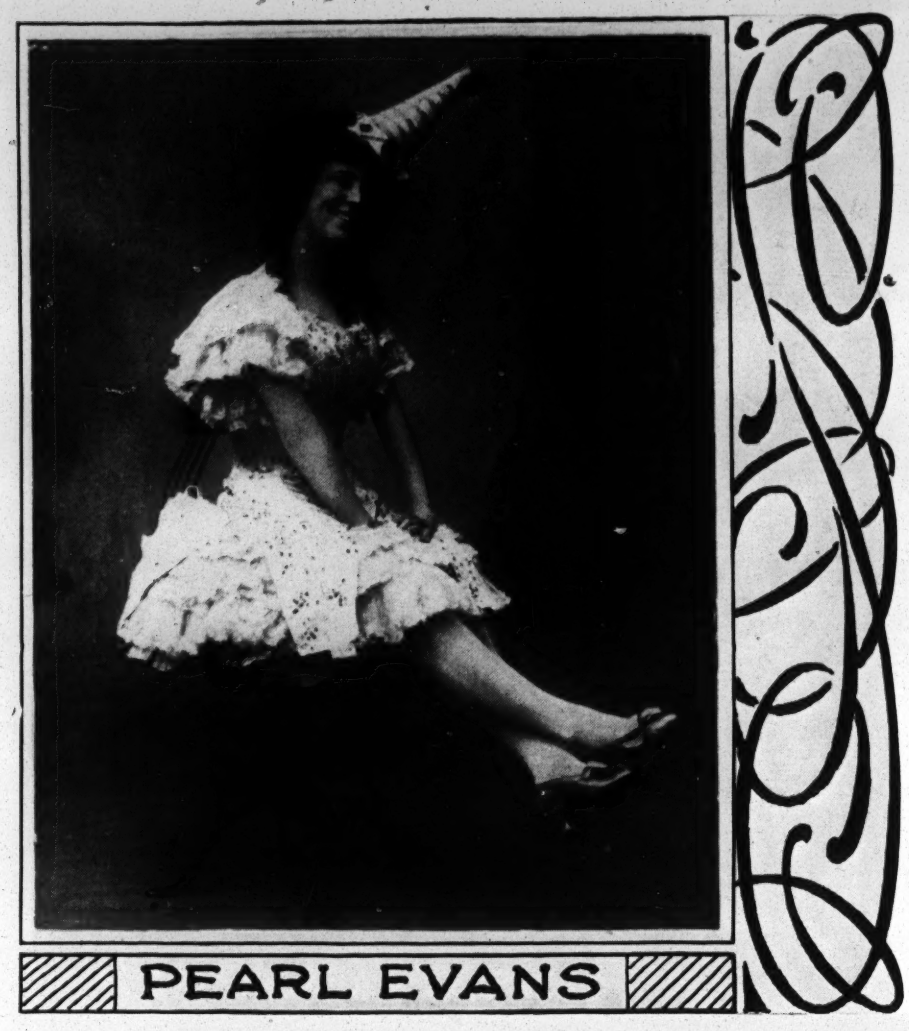
HARRY L. NEWTON.

Harry L. Newton, the well known lyric writer, is also the writer of over two hundred sketches which have been published by the Dramatic Publishing Co., the Penn Publishing Co., Walter H. Baker & Co., and Will Rossiter. He has a handsome suite of offices in the Grand Opera House, Chicago, where he works with his partner, Hampton Durand. His book, "Hiram Birdseed at the World's Fair," published by Will Rossiter, attained over 200,000 copies. He has written for a great many vaudeville stars, and has also "doctored" many sketches for them. He is professional manager for Will Rossiter, and, with his other work, finds time to write words for song hits, some of which include "There's a Room to Rent in My Heart for You," "Snuggle Up Closer" and "Stingy." He has many friends in and out of the profession, and is a hard and conscientious worker.



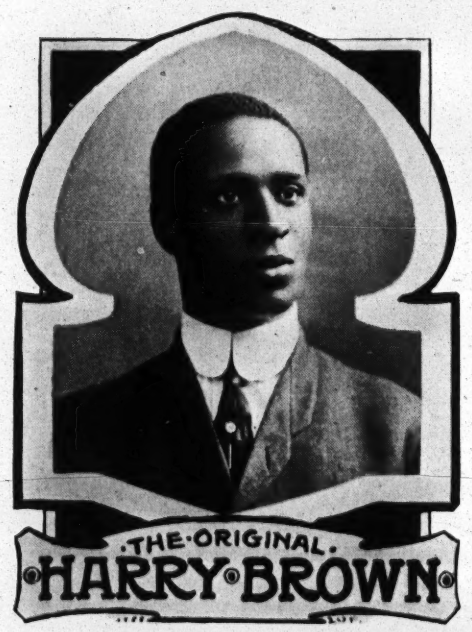
ULLIE AKERSTROM.

For many years a successful star, is the only woman who ever toured season after season profitably in a repertory composed entirely of her own compositions. Three years ago she retired from active stage work and settled with her husband, Gus Bernard, in Brooklyn, where they have large real estate interests. Since her retirement she has devoted herself entirely to literary work. Six of her plays were produced the past season in New York theatres by the Keith & Proctor and the Mrs. M. G. Spooner stock companies. A large number were used by various other stock and repertory companies, while she has also fitted many vaudeville people with successful sketches. Her work is controlled by the Brooklyn Play Bureau, with offices at 74 East Seventh Street. Two of her books of sketches and monologues recently published are having a very heavy sale. The above facts prove that Miss Akerstrom is rapidly making herself an important factor in the world of dramatic authors.



PEARL EVANS,

After several seasons of vaudeville and stock experience, is now with Rowland & Clifford's musical melodrama, "The Phantom Detective," playing the ingenue role and interpolating her fetching specialties, her feature number being the "Tag Along" song, in which original business is introduced, and which gets unlimited applause nightly. She has been christened "The Singing Ingenue," which title fits the little artiste exceedingly well, as she has both "quality and quantity" in her vocal make-up. This, coupled with a particularly pleasing speaking voice and clear cut enunciation, is very effective in the part of Mazie Goldberg.



FRED BAILEY AND RALPH AUSTIN

Are at present amusing the patrons at the Casino Theatre, New York. They are the principal comedians in J. M. Allison's production, "The Top o' Th' World," Mr. Bailey playing Jack in the Box, and Mr. Austin in the role of the Candy Kid. They work together all through the piece, and by their team work, as well as by their individual efforts, they have scored one of the biggest hits in New York this season. They have won approval from all the leading critics of New York, by the originality of their funny antics, and their appearance on the stage is always met with laughter and applause, which proves that the general public finds great pleasure in watching their clever performance. Prior to joining this company, Bailey and Austin were vaudeville headliners on every bill on which their names appeared. Their act was always in great demand by all managers, who were so averse in releasing them from engagements booked several months before, that these clever performers made an arrangement by which their vaudeville act is still presented and topping all bills, under the title of Bailey and Austin's Comedians, by two competent men, and is going along as successfully as ever. Judging from the remarkable success they have attained, it will not be long before Bailey and Austin will be stars at the head of their own company.

HARRY BROWN

Is America's foremost original colored singing and dancing comedian. His success in this country and Europe, in which he has played all the first class vaudeville houses, has been wonderful. Mr. Brown is also a well known music writer, he having written songs for Lew Dockstader, May Irwin and many other stage celebrities. His compositions, "No, Positively No," and "Shame on You," which he sings in his clever act, are rendered with much effect, accompanying them with side splitting quips and quirks, and by some clever eccentric dancing which never fails to bring him rounds of applause. Mr. Brown is the originator of "Is everybody happy?" and many other by-words with the public. He is now in Europe, playing a return engagement, and is featuring his latest composition, entitled "Dinner's Ready in the Dining Room."

EDDIE EMERSON AND JERRY BALDWIN,

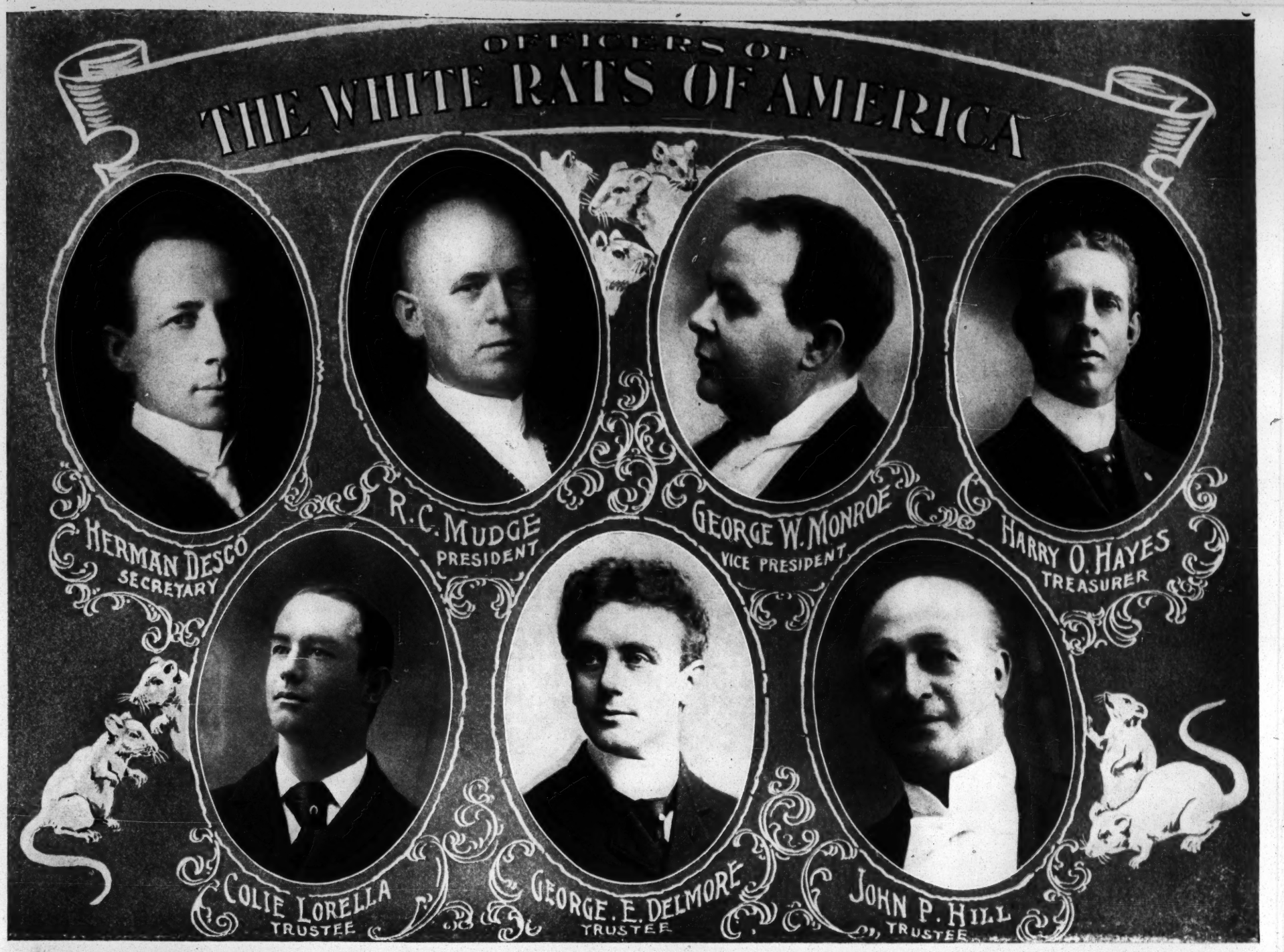
Who have been so successful with what is conceded by many to be the most original comedy juggling team in America. They will present next season a new act, entitled "Vaudeville With a Vengeance," which will be an elaboration of their present offering. In addition they will also produce a new act, with four people, called the Emerson-Baldwin Troupe. Time all filled in America, with a tour to Europe to follow, opening at the Empire, London, in August.

MURRAY FERGUSON AND ALMA DUPREE

Are two popular artists, who have been playing together in vaudeville for several seasons. Their comedy is clean and refined, but active and handled in a manner that will please any audience. Their original methods, together with their earnest desire to please, is sure to place this versatile pair in the front ranks of the profession.

DALY AND O'BRIEN.

The cut shows Charles Daly and Kittie O'Brien, the "Tanglefoot" Dancers, as they appear in their original comedy act, in one. They are now with Allen Doone, in "A Romance in Ireland" Co., where their "tanglefoot" dancing is meeting with great success. They return to vaudeville early in the Spring, and play Pastor's Theatre May 18, after which they sail for Europe. There they will play the leading halls, including those at Miss O'Brien's home city, Dublin, Ireland, July 6.



HENRY BROWN.

One of the best known of agents in the middle West is Henry Brown, who conducts a booking agency for high class acts at 59 Dearborn Street, Chicago. Mr. Brown has been connected with the amusement field in various capacities for many years, and bears an enviable reputation for honesty, fair dealing and general steadfastness of purpose.

BILLY REEVES.

Who has played the part of the drunk, in Karno's "A Night in An English Music Hall," is the originator of the character, having played the part two thousand times through England, Scotland, Ireland, Germany, Wales, Austria and Russia. The season closes in May, in America. The act has played at Hammerstein's Victoria, New York, eleven times in two years, and Mr. Reeves has been complimented by all managers for his clever work.

MLLE. JEANE LE PELLETIER

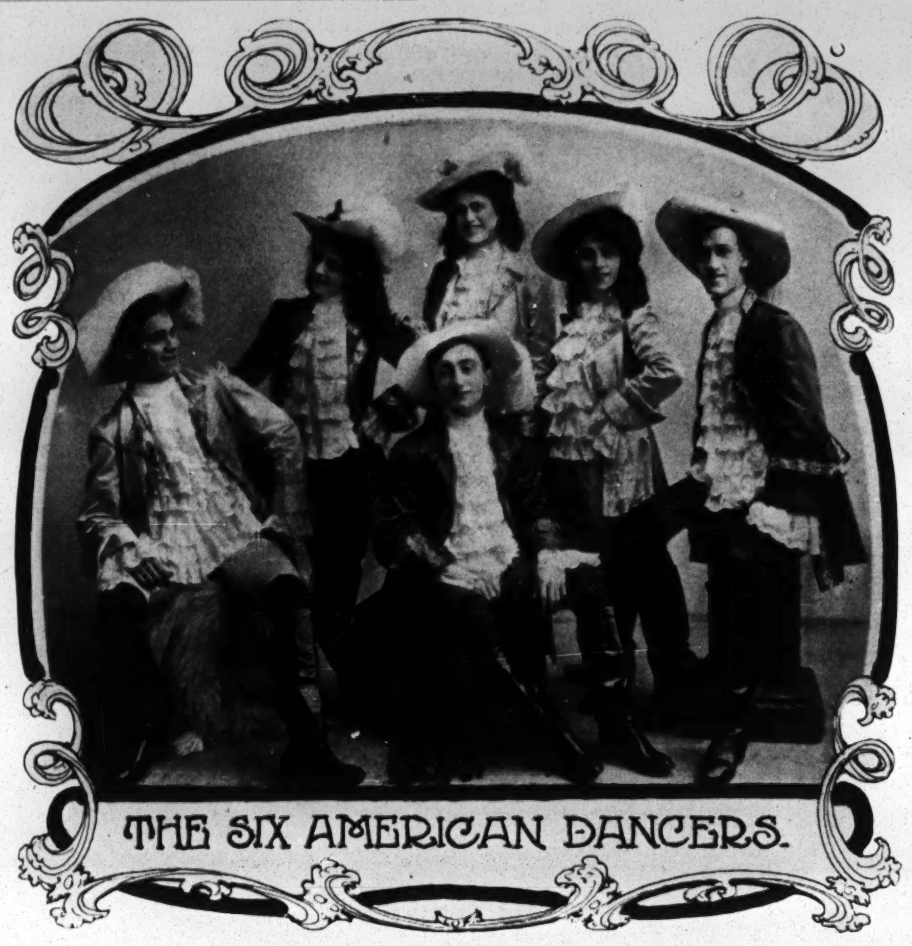
Is conceded by all who know her, as the prettiest of all those playing Western roles on the American stage to-day. She has little need of the excellent vaudeville salary she receives, as she is the only child of wealthy Detroiters, who own some of that city's choicest real estate. While this is only her fifth season in the profession, she has played leading roles in two large dramatic productions, as well as having three successful vaudeville vehicles. The last, and the one in which she is now appearing with Eugene Pelletier, as the Pelletiers, was written especially for them by Jack Burnett, and is now booked on United time is entitled "On the Cheyenne Trail."

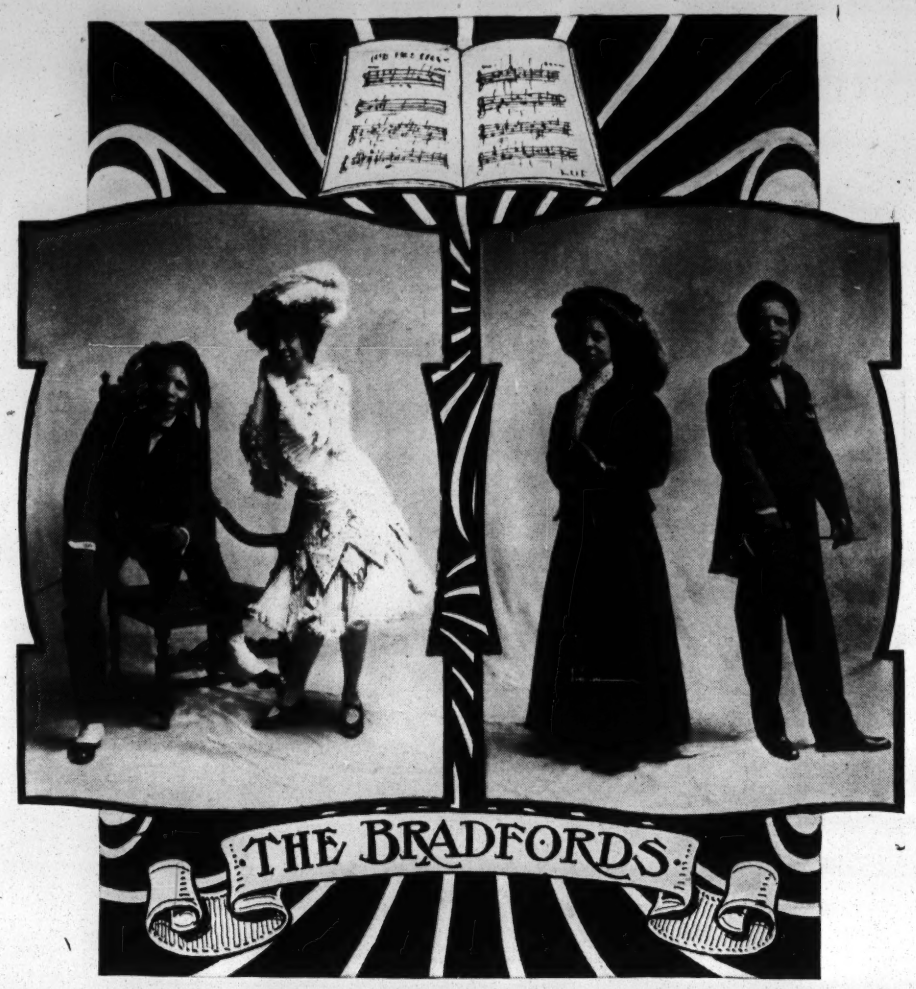
AH LING SOO.

The Chinese conjurer, in native costume, presenting a bewildering array of Oriental novelties.

FRIEND AND DOWNING

Are considered one of vaudeville's most successful singing and talking acts. Since their opening, two years ago, they have risen steadily to the top, and are now occupying an envious position in the vaudeville world. They are entirely original, both in methods and material, having introduced several innovations hitherto apparently overlooked by acts of a similar nature. Their "talk," which is the bulk of their act, does not consist of gags, but is one story, told in the most amusing manner which never fails to produce a riot of fun. They are now playing the Keith & Proctor circuit, having finished a most successful tour of Percy G. Williams' theatres. Al. M. Friend introduces a new idea in the make-up line, playing a natural Hebrew without the aid of a ridiculous make-up or costume. Sam J. Downing plays the "straight" character in his own original style and sings several good songs.





THE SIX AMERICAN DANCERS.

MIKE ORBEN, ADELAIDE LOVENBERG, PEARL DANFORTH, WILL PURCELLA, ESTELLE LOVENBERG AND CHAS. CONNOR.

Quite the prettiest dancing novelty in vaudeville this season is the Six American Dancers, who have been appropriately termed "six stylish steppers." "Stylish" is exactly the word that fits the Six American Dancers, for their costumes are decidedly natty, and their dancing has a snap and style that gives them decided individuality. This is the first season for the combination of dancers, each of whom has a splendid individual reputation, but the union is so strong a one, and they have made such a big hit wherever they have appeared, that almost every manager has requested a return date for the act, so the sextette are likely to remain together for a long time. A significant fact about their success is that on almost every bill they have been next to the closing number (they work entirely in one), a difficult position, which they fill excellently. The Six American Dancers are certainly a welcome addition to the vaudeville ranks, and they are setting a pace for the other dancing acts in vaudeville. It is likely that they may go to Europe this Summer for a brief engagement.

FREDERICK ESTERBROOK,

Novelty instrumentalist, with the musical comedy success, Miss New York Jr. Co., management of I. H. Herk, will put on next season a big, new, three-people novelty act, using five original ideas, including a new, novel opening, and original finish, all in one. Mr. Esterbrook is the first and only one ever making a success of musical auto horns.

REID AND GILBERT,

"Like good wine, improve with age." Jack Reid is considered one of the best comedians and producers in burlesque. He knows how to write and produce a show in its entirety, and proudly boasts that all his productions have been successful. Mr. Reid produced the Kentucky Belles, season 1904, 1905, 1906-7. This season he rewrote the first part, and also wrote and produced the burlesque for Robie's big show, and the Knickerbockers are acknowledged by the Columbian Amusement Co. to be one of the best shows in the Eastern wheel. Ella Gilbert, with charming ways and pleasing voice, is equally versatile, and possesses form and features that have gained for her a reputation equaled by few. Reid and Gilbert are capable of heading any burlesque organization, and will bring money to the manager who engages their services. They are with the Knickerbockers this year, and have not yet signed for next season.

THE BRADFORDS

Made their debut proper in vaudeville in the East when they appeared, a short time ago, at Keith's Union Square Theatre and Hammerstein's Victoria, New York City. They are rated as one of the best colored dancing acts in America.

JEANETTE DUPREE,

The favorite comedienne, who has played all the leading vaudeville houses and always featured as a special attraction on every bill. She is doing an Italian character, which is a decided novelty. She will open the season 1908-09, in musical comedy and vaudeville.

CAPT. WINSTON

Is introducing "Frisco," the Sea-Lion Jockey, in vaudeville this Winter, with decided success. Another feature of this wonderful troupe of animal performers is the fact that they are the only animals on earth which blow musical instruments without the aid of some mechanical assistance.

PAUL BATTY'S BEARS
in a representation of the
Russo-Japanese Peace Conference.

BATTY'S BEARS.

This famous trained animal act, introduced by Mr. and Mrs. Paul Batty, is again making a highly successful tour of this country, and presents this season a decided novelty in a side splitting representation of the Russo-Japanese peace conference.

THE FAMOUS ST. LEON FAMILY,

Acrobats and equestrians, now with Frederic Thompson's production of "Polly of the Circus," at the Liberty Theatre, New York.

BOWERS, WALTERS AND CROOKER,

Who are known as "The Three Rubes," having played the Keith & Proctor, Percy Williams, Poli, Hathaway, Wilmer & Vincent and Orpheum circuits, and endorsed by managers and press as the greatest comedy acrobatic act on the vaudeville stage to-day, complete with surprises and novelties, with ideas originated by themselves. Although the act was first produced at Keeney's Theatre, Brooklyn, May 1, 1906, it has played continuously, and is booked solid for three years, including American and European time. They will go to Europe next Spring. Al. Sutherland has arranged the bookings for the above act.

MR. AND MRS. GEORGE W. HUSSEY.

Mr. and Mrs. George W. Hussey are considered pre-eminent in their line of work. Mr. Hussey, as a child, first discovered his gift as a ventriloquist, for in those days, as a joke in school, he would imitate some one of his schoolmates, and, throwing his voice to where they would be sitting, would enunciate some foolish question which would spell a half-hour after school hours for the innocent offender, or a severe reprimand from the teacher. Then came church entertainments and amateur work, until Dublin, Ireland, his native city, hailed him as the prince of ventriloquists. Mr. Hussey is the originator of the walking automaton, and also of the cigarette dummy smoking figure. Hussey's experience as a machinist in his father's machine shops, as a lad, has been of great benefit in his original mechanical conceptions. Mrs. George W. Hussey (*nee* Lottie De Long, of Denver) is a violinist who will compare favorably with the world's virtuosos, originally appearing with her two sisters, as the De Long Sisters, as singers, dancers and instrumentalists. Mrs. Hussey made the study of the violin her especial hobby, finally studying two years in Europe, under the renowned Lipini, and also for several years with Bernard Listemann. Jointly, Mr. and Mrs. George W. Hussey produce an act which, for originality and novelty, is second to none in vaudeville. The remarkable versatility and artistic merit displayed by these artists is appreciated by all classes. Mrs. George W. Hussey will retire from the stage for one year and study music under the direction of Prof. Walters, of the Academy of Music, in Denver, while Mr. Hussey will work alone, introducing a new idea in ventriloquism.

GRIFF WILLIAMS AND VANOLA MELBURN,

two popular artists, have been the past two seasons with "The Flight of Princess Iris" Co., and are now appearing in vaudeville with their new act, "The Minstrel and the Maid." They appeared at Tony Pastor's a few weeks ago, also for Ted Marks, Hurtig & Seamon, and others, with big results. The act is a novelty sketch and a hit from start to finish. Mr. Jack Levy is the man at the wheel.

ESTELLE WORDETTE

Has certainly proved herself one of our foremost successful sketch writers. "A Honeymoon in the Catskills," which Miss Wordette has used now over four years, is just as popular as it ever was, and it is a huge laughing success wherever it is produced, and it bids fair to outstrip in popularity the other comedy offering, "When a Cat's Away." Miss Wordette has written other acts, and is now rewriting a sketch which she finished six years ago, and produced it with some success in Chicago. There was not enough comedy in it then, but now when it is finished it is expected to be a corker.

THE LITTLE WHEELER SISTERS

Are making a decided hit in vaudeville. They are called vaudeville favorites, making a hit in their toe dancing and imitating noted actresses, and are now getting up a new act with their mother. The Wheeler girls are favorites all over Pennsylvania, West Virginia, and other nearby States.

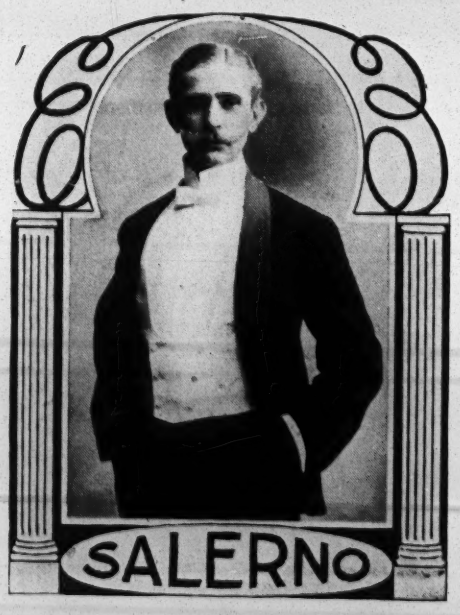
THE ORIGINAL GREGORY FAMILY.

The above is a good picture of the famous Gregory Family, the fashion plate gymnasts and acrobats, who are now fulfilling a season's engagement under the management of Harold Cox and Felix Reich. C. J. Gregory is one of the old original Gregorys. His three daughters (Bessie, Belle and Marguerite) are pronounced by the press and public to be among the most graceful and finished gymnasts and acrobats in this country.

TUSCANO BROTHERS,

Roman battle-axe jugglers, have been a special feature of the Donnelly & Hatfield Minstrels (under the personal direction of Al. G. Field) for two seasons, and have appeared in vaudeville in all the principal cities of the United States. Their work is of the rapid fire order, and they claim to be the only performers in the world juggling axes exclusively. Press and public have been unanimous in their praise of this sensational novelty wherever presented.

SOME POPULAR THEATRICAL MANAGERS OF CHICAGO

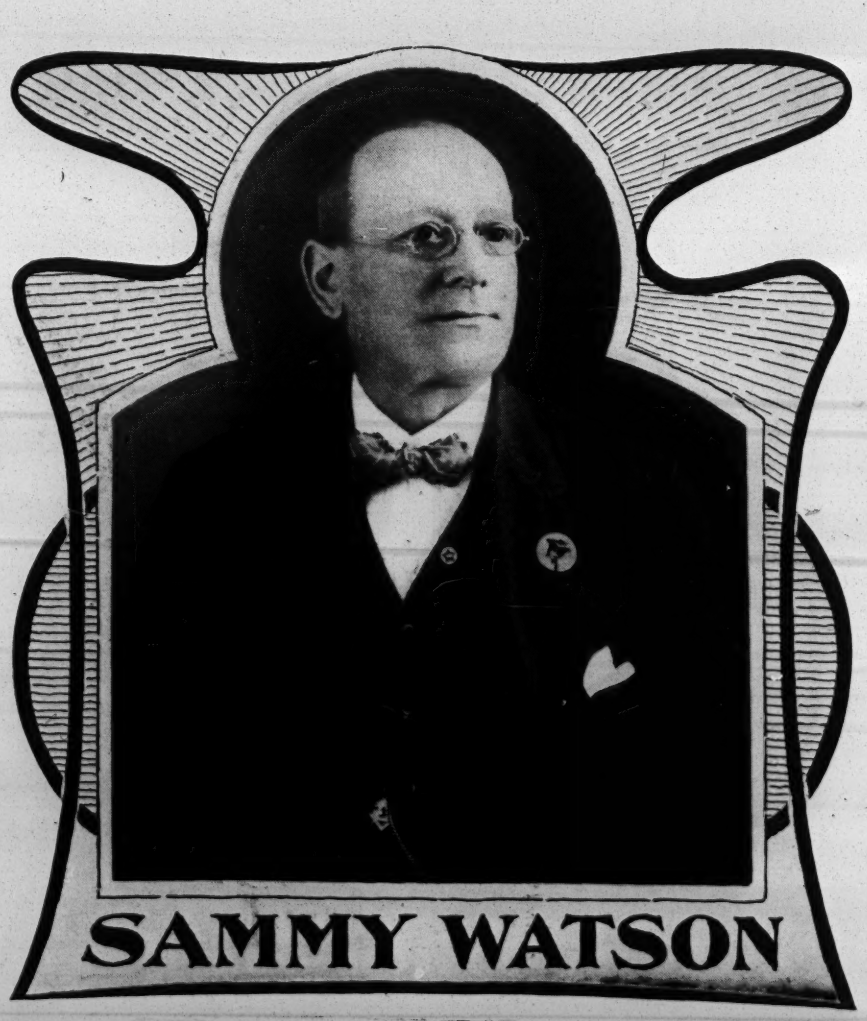


SALERNO,

The greatest juggler, who is now on the Keith & Proctor circuit, having played all the principal houses on the continent, appeared the Summer of 1906 on the New York Roof, for eight weeks. He is original, and is considered a peer in his line.

THE GRUNATHOS,

Lady acrobats, have been for five seasons featured with Barnum & Bailey's Greatest Show on Earth. At present they are starring at the New York Hippodrome.



SAMMY WATSON'S FARMYARD,

"The Animal Act That Has Made Thousands Laugh." Sammy Watson, his family, assistants, donkeys, dogs, cats, roosters, geese, and last, but not least, that little pink pig, all join in "Wishing everyone on earth A Happy New Year."

DRAMATIC VAUDEVILLE CIRCUS

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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"TROUPING IN THE SOUTH."

BY WILL S. GENARO.

Last New Year's night, we sat beside a cheery fire,
Myself, my brother Tom, and old Bartelmes.
And, as our memories wandered down forgotten isles,
Strange scenes of long ago came back to us.
We sat, and talked till early morning's light,
Of ups, and downs, we'd had together in the past,
One thot of one, another of the next,
Until they crowded 'round us thick and fast.
'Twas started by "Old Bart," who sat with pipe in mouth,
Looking as tho his thots were far away—
I call him old, but tho' still young in years,
His hair is slightly flecked with grey—
Said he: "My boys, when we were trouping in the South,
We little thot some day we'd leave,
It far behind us all, and meet,
In 'Old New York' this New Year's eve.
Strange things will happen—and when I see you,
It makes me think of hardships we endured,
We had the 'circus fever,' the three of us,
But now I think we all are more than cured.
Do you remember? With the old R.....d Show,
We drug along from one town to the next,
When door receipts were not enough to make the 'jump,'
How old 'Pop' hustled, and was sore perplexed,
And, at the finish, when the show went 'broke,'
And left us all without enough to buy a meal,
I'm fairly honest, but that time, my boys,
I fell from grace, and was compelled to steal.
You must remember, why, of course you do,
We all were hungry, and had not a cent,
We pondered long, and then a scheme we figured,
Together then to the hotel we went.
One told the night clerk funny stories,
The others sneaked into the dining hall,
To where an ice box filled with victuals
Stood near the water cooler by the wall.
And, while the clerk was interested deeply.
Laughing loudly at the jokes he heard,
We cleaned that ice box out completely,
Walked past him to the street without a word.
Then we met out behind an empty building,
And on a dry goods box laid out our lunch,
We found when we had emptied all our pockets,
We had enough, and more to feed the bunch.
I remember, Bill, your hat was filled with beefsteak,
Your coat with biscuits, and to our great surprise,
From out your shirt you drew some cold potatoes,
And from beneath your coat two lemon pies.
While I, myself, a loaf of bread had stolen,
A leg of mutton, and some sausage meat.
We had enough, indeed, to satisfy our hunger,
Our lunch that night was certainly a treat.
I've ate since then, in swell cafes on Broadway,
The finest food the market could afford,
It was not in it with that lunch we stole, boys,
And ate behind that vacant building on a board."

Miss Clipper's

Anecdotes, Personalities and Comments,

CONCERNING

STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

An active mentality is the most necessary factor in the equipment of a successful press agent; therefore it follows that THE FRIARS, an association of press agents nearly one thousand strong should represent an amount of intellect equal to that of all other metropolitan clubs combined. The names at the head and front of the Friar movement are a precedent for the quality of its rank and file. Though the nucleus of the club took shape in 1904, the rapidity of its development was not particularly noticeable until within the past two years, during which time the membership has advanced, under the title of the Friars, from fewer than two hundred to its present list.

While the founders were few in number, they did not lack in mental qualifications. They were: Charles Emerson Cook, prominent among the Belasco forces; Channing Pollock, then representative for the Shuberts, but now one of the busiest playwrights in the profession; John W. Rumsey, representing Daniel Frohman; William Raymond Sill, promoting the Weber interests; Philip Mindil, general publicity promoter and manager; Mason Peters, of the Henry W. Savage combinations, and several other clever press agents, engaged in spreading news of things theatrical. These gentlemen met together for social discussion concerning their work. The direct purpose was to plan protection against the "theatre pass fiend," who at that time was causing considerable annoyance by getting into various theatres on a "faked" pass. Charles Emerson Cook, who, among other important duties, wrote free tickets for the Belasco attractions, was prime sufferer at the time, consequently most active in the protective movement. And from that time his good judgment and activity, up to the present, has been in every way beneficial to the growth and prosperity of the club.

As the Friars assumed larger membership, the number of objects for the best good and advancement of the club have increased. According to a *Sermon for the Week*, printed in one of the "Epistles," mailed weekly to all members, Wells Hawks, the Abbot, impressively preaches that mutual helpfulness is pre-eminently the object of the club, the term Friar being synonymous with brotherhood, the keystone of the organization. This includes all other aims—for instance, bestowing material relief and sympathy upon all sick or otherwise unfortunate members; raising and maintaining the high standard of their professional work; keeping up a friendly, social intercourse, posting each other concerning affairs connected with their calling; placing their profession on a firmer business basis; founding and maintaining a clubhouse, to be called the Friary, where homelike and social surroundings may be enjoyed by members and their guests.

Wells Hawks, professionally representing the Hippodrome, is the official head of the club, serving under the title, the abbot; Charles Emerson Cook, officiates as the dean; Philip Mindil is corresponding secretary; Clinton W. Moffatt, recording secretary, while the board of governors include gentlemen whose names stand for integrity, broad experience and valuable ability. These are: Harry G. Sommers, Frank C. Payne, George W. Sammis, W. G. Smyth, Bruce Edwards, W. M. Hull, Marcus R. Mayer, A. Toxen Worm, Wallace Munro and Willard D. Coxey.

The Friar interests are important and far-reaching in theatrical and newspaper interests throughout the country. The pleasant custom has been established that all itinerant members, either ahead of or traveling with theatrical companies, meet together on Friday nights wherever they may be. This promotes a fine feeling of fellowship and cordiality while away from home.

One of the social features of the club is the banquet occasionally given in honor of personages whom they decide worthy of it, because of greatness in their respective professions. David Belasco, the playwright-manager; David Warfield, the actor; Clyde Fitch, the playwright; Victor Herbert, the composer, and Augustus Thomas, the playwright, are among those who have thus been honored.

An annual pilgrimage of the Friars is undertaken each Summer season on some propitious date. Last Summer the weary pilgrims found refuge at Belmar, N. J., on the seashore. Their pious (?) ceremonies at this time were attended with many entertaining features, some of them ludicrous, yet full of jollity and good fellowship. After three days of play and high jinks, the weary pilgrims returned to New York and hard work.

Each Friday night meeting is opened by singing the Friar song, the lyric of which is by Charles Emerson Cook, and the music by Victor Herbert, an honorary member. Existing under the title of a religious order, they might also sing a *gloria*, that could fit one of the most familiar melodies of the form of music. For instance: "Glory be to the Abbot—and to the Dean—and to all loyal Friars."

Prominent among the Friars' postprandial speakers are Wells Hawks and Rennold Wolf, while the brilliant oratorical powers of Er Lawshe are always in demand.

Altogether the Friars are having a jovial time while carrying on their more serious work. Overflowing with good fellowship and generosity, and a hearty brotherly love that increases as it is bestowed, the organization will live long and prosper.

Some date in May will see the most stupendous gathering of talent ever brought together at once time. A monster benefit performance—perhaps two or three—will be given, the proceeds to be added to the fund for building a permanent clubhouse—the Friary. Either the Hippodrome or the Metropolitan Opera House will be the scene. The press agents, the theatrical managers, the newspapers and the theatrical profession will be a quaternity of power which probably will never again be concerted in a similar undertaking. Twenty well known press agents, noted for their clever methods in disseminating publicity for their respective stars, will personally bill-post the city. At this mammoth festival the Friar press agents will not follow the custom of the mendicant friars of old, but, for the price of admission, will give immense returns by way of entertainment.

At one time there existed some opposition in the club to admitting the actor to membership. However, he is now accepted as a lay member, upon furnishing good and sufficient reasons.

A story is told of an actor who, previous to this decision, had made strenuous effort to become a Friar. At a meeting of the board of governors, who decide these questions, he was refused his heart's desire. He followed his rejection by another application, which was taken under advisement, notwithstanding the fact that the majority of the original membership wished to preserve the press agent character of the club. In the discussion following the actor's second application, one objector said:

"Our professional friend is a fine fellow, and there is no objection to him personally. But he is an actor ——"

"I am no actor!" exclaimed the applicant, quickly jumping to his feet and interrupting the speaker. His declaration was greeted with exclamations of mock approval, which would scarcely have been flattering under other circumstances. "In proof of the statement which makes me eligible to membership," he continued, "I hereby hand you a score of clippings selected from my scrapbook, in which critics of authority in phraseology most disparaging have denounced my histrionic endeavors. Therefore you have it from these authorities that I am no actor."

Upon this confession of the young man, he was duly "professed," and is now a regularly ordained lay member.

It behooves the worthy Abbot to weigh well his words before giving them utterance. His responsibility is serious, as leader of the faithful, who blindly accept any statement he may choose to make, either by way of a pleasantry or otherwise.

An innocent victim of his lighter method of conveying a news item—that is, paradoxically—was Friar Eugene Kelsey Allen. One very warm evening during the past September, when the theatrical business was unprecedently poor, owing to the heat, Allen met some brother Friars in front of the Belasco Theatre. During the conversation which followed with Friars Sammis, Wilstach and Smyth, he asked the latter gentleman how business was at the Belasco Theatre.

"Nothing extra," replied Smyth.

"That's queer," remarked Allen, "down on Broadway the Frohman attractions are doing immense business."

It may here be stated that Hawks was then representing the Frohman interests.

"You must be mistaken," said Sammis and Wilstach in unison.

"Not a bit of it," earnestly declared Allen. "Why, they're turning 'em away at the Garrick, where Francis Wilson is playing; John Drew is packing the Empire to the doors, and at the Criterion they're standing 'em up."

"Where did you get the brand you're smoking?" asked one of the group, knowing that all three houses had a small attendance.

"Smoke nothing!" exclaimed Allen indignantly, "It's all right; what I'm telling you is the truth—Wells Hawks told me so."

JOHN B. WILLS. KATE HELSTON WILLS. WALTER S. WILLS.

JOHN B. WILLS, WALTER S. WILLS AND KATE HELSTON WILLS are three principal members of the John B. Wills original Musical Comedy Co., now on its eighteenth annual tour, playing all the principal cities in the United States, Canada and Cuba. John B. is his own manager, and has piloted his company to success. Walter S. is a comedian of rare ability and is in a class alone, with his peculiar style, and is termed "the tall boy with the limber legs," while Kate Helston Wills' versatility has wide range, playing the principal parts in the various musical comedies, introducing her top-boot dancing and imitations of Vesta Tilley and Vesta Victoria. John B. has received a very flattering offer for the above trio as headliners in vaudeville, which he is considering. The company at present is on the Klaw & Erlanger circuit.

"DAD'S CONGRATULATIONS."

BY MARVIN LEE.

The Old Reliable pal o' mine,
I'm settin' heer to pen a line
Er tew to simply let ye no,
I'm glad that yer still on the go
Adoin' t'ings like only you
Can do the t'ings so ever nu
I sure enjoy to heer each weke
How high of ye the boys all speke.
They allus hev glad hands fer you,
Becus' ye've ben a frend what's tru.
An' ev'ry time a letter's sent,
I've noticed yer assistance lent
In findin' him what be addresst.
Ye've allus done yer level best.
If anyone might want to no
Sumpin' pertainin' to the sho,
They only needs to drop a line.
Yer "Inq'ry Colum" answers fine.
Them pichurs what I deerly luv
Are cert'nly high an' far abuv
Most cartuns of the present day.
(Guess Richard's drawin's sure mus' pay.)
But, tell me, what'd ye do with Clip,
Pat Bol'var an' his side pal, Flip?
Their comp'ny ev'ryone enjoyed.
They're gone, so now, their fun's destroyed.
But, anyhow, there's lots o' news,
Cartuns an' jokes ter drive the blues
Away frum any man on erth.
THE CLIPPER fills one up with mirth.
In ateen hundred fifty t'ree,
The light o' day ye fust did see.
Don't seem ez long ez that, eh, pal?
Forget this day? I never shall;
'Cus ev'ry yere ez sure ez fate,
I allus will congratulate
THE OLD RELIABLE CLIPPER, friend.
I'll call ye "Pal" until the end.
Jus' t'ink! To-day ye're fifty-five,
An' hale an' hearty; yes, an' 'live
As any day ye've ever seen.
A good old pal ye've allus ben.
I used to t'ink when we wus y'ung.
How oft an' loud were prazes sung
About THE CLIPPER, tried an' tru.
'Tis plane why all do honor you.
Congratulations, pal, frum me
On yer big anniversary.

AFTER THE RACE.

BY MARY A. WALTER-REDMOND.

He was a college laddie and she a maiden fair,
They went, of course, to the races, why all the world was there.
She shouted for the crimson, he waved aloft the blue,
While the crowd around cheered wildly as such crowds always do.

"I'll wager," cried the laddie, "whatever you may name,
'Gainst a paper of tobacco, that my side wins the game!"
"I'll take it," laughs the maiden, "I'm in a pair of gloves;
A pair of undressed kids I want, they must be perfect loves."

CRIMSON WINS.

Two days later laddie writes to maiden:

"A pair of undressed kids, you say, is what you most admire,
A rather strange ambition a maiden's heart to fire!
But since it is your fancy, I will not say you nay,
I found a pair of beauties and photoed them to-day.

"And, if you think they'll suit you, I'll send them by express,
It won't cost much to keep them, they live on milk, I guess."
She opened wide her letter with many a blush and pout,
She half guessed what was coming, and this is what fell out:

EDDIE LESLIE,

Entertaining entertainer, was born in Boston, Mass., March 18, 1867, and is a resident of Brooklyn, N. Y. He made his first real success in Buffalo, N. Y., earning him the title of "The Three Bs, *alias* the Boston Wonder." He is noted as being the only mimic who doesn't imitate George M. Cohan or Eddie Foy; also the only American mimic who has successfully toured the world, and for being the only one who imitates different performers without using their material, using their voice and mannerisms only. Mr. Leslie now imitates people the public has never seen, and it is a very common occurrence for the public to applaud imitations of persons unfamiliar to them.

THE PROGRESS OF VAUDEVILLE.

BY SYLVESTER RUSSELL.

The new awakening spirit in vaudeville and the many remarkable features which have marked its progress, even in the past year, seems to be an assuring sign of its greater popularity in the future, especially in this country. Too much praise cannot be bestowed upon American managers of the big vaudeville combine, in maintaining a higher balance of human consideration than do millionaires in other business walks of life. The first consideration in the advancement of continuous vaudeville, originally established by B. F. Keith, was to give to the public an equal proportion of the best in every line of stage acts and specialties that could be procured, regardless of the race or color of the performer. The Keith-Proctor combine and other important circuits of vaudeville theatres are striving to maintain this same standard to the satisfaction of an American theatre-going public, in giving a square deal to all respectable, reliable talented performers as near as possible.

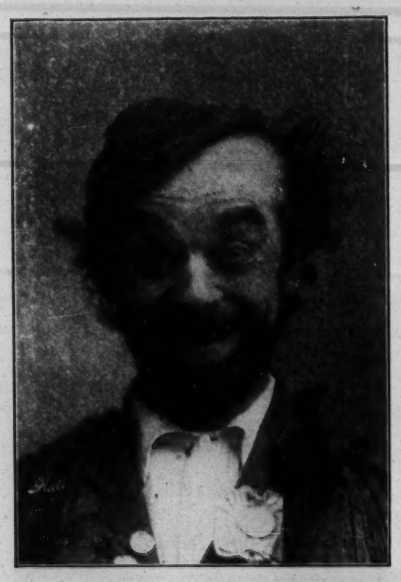
These managers, like men of high ideals and ability who sway the destinies of the nation, believe in practical worth. Anything to bias them against worth would no doubt be obnoxious, and in this particular it will be reasonable for performers to ponder over the time honored quotation: "The race is not always to the swift, nor the battle to the strong, but to him that endureth to the end"—and certainly any vaudeville star who can endure to the end on the basis of exceptional talent is surely a winning card as a stage attraction and is a welcome guest in the great universal field of vaudeville progress. The success of a vaudeville performer in any organization of linked performers can be retarded by acts of indiscretion. The organization of vaudeville actors as a body should be especially encouraged, if they maintain a high standard.

The colored performers, which constitute the smaller part of the vaudeville profession, have not organized as yet, and, in my judgment, it is not advisable for them to do so at this time. If they do organize, it should only be after a careful consideration of the benefits to be derived.

The vaudeville managers and actors have generally treated each other with much intelligent consideration in America, more so than in Europe, and the good will existing between actors and managers in America is a hopeful sign of a general betterment in the near future. The booking agencies, too, are improving, and differences between actors and agents are becoming fewer every day. The song writers of to-day are more particular to avoid the use of offensive racial expressions, and have thus raised the standard of their productions. European performers have fared especially well in America, and the general harmony and relationship between all races of the earth in America is now assured.

THE MINSTREL FOUR (Wright, Cantwell, De Forest and Renaud) closed with West's Minstrels Jan. 1. They write that they are now making good with the Walter Fane Vivian Co., doing their specialties and playing parts.

JOHN AND ALICE MCDOWELL are with the Stoddart Stock Co., doing their specialties and playing the comedy parts.



In Vaudeville.

MARC KLAW.

Marc Klaw is a native of Louisville, Ky., and began his career as a newspaper writer while studying for the bar. He was admitted to the bar in Louisville, and his entry into the theatrical business was made through Daniel Frohman, who engaged him on behalf of himself and his brother Charles and the Mallorys, to act as their attorney to stop the piracy of their successful plays in the South and West. A remarkably clever lawyer, he soon found a way to prevent the piracy of the most valuable of the Frohman productions.

After he had completed this mission, as he had lost all his practice, Daniel Frohman suggested that as he had burned his bridge behind him he should remain in the theatrical business, where he would unquestionably be successful. Mr. Klaw came to this conclusion, and his first effort in the management of a theatrical attraction was in Boston, where he took charge of a Greek play presented by George Riddle, who had then just taken his degree at Harvard.

Soon after this Mr. Klaw became the manager for Effie Ellsler and met Abraham L. Erlanger, whom he engaged to go as agent in advance. Mr. Klaw's next attraction was the direction of the fortunes of Fanny Davenport.

Messrs. Klaw & Erlanger, in their early experiences, realized that conditions prevailing in the theatrical world could not last, and that at some time the entire theatrical business of the country would have to be brought to a sound business basis. When he and Mr. Erlanger bought out Taylor's Exchange, they gave their whole thought to this proposition, with the result that several years later they were able to organize the "Theatrical Syndicate," which has now placed the theatrical business of America upon a business footing and has led to its being conducted with the same spirit of fidelity as banking or any other commercial business.

Mr. Klaw is not only a showman, but he is also a scholar and a diplomat. Mr. Erlanger, his partner, is aggressive and enterprising, and while Mr. Klaw possesses these qualities too, there is in his composition a streak of conservatism which makes him invaluable to his firm. In all the legal conflicts in which Klaw & Erlanger have been engaged during the past ten years, they have never lost a suit. This is undoubtedly due in great part to Mr. Klaw's very profound legal acumen. Neither he nor his partner will ever countenance an unjust act toward anybody, but if anybody attempts an unjust act toward them they show their teeth with the greatest possible determination and fight the case to the last ditch. Their controversies in the courts have made new theatrical law in America and have established several very important precedents. One of these was the destruction of District Attorney Jerome's pet piece of office machinery, the John Doe proceeding. An effort was made by Mr. Jerome to haul the entire Theatrical Syndicate into court and make them produce all their books and contracts. This Klaw & Erlanger refused to do, and carried their contention to the Court of Appeals, which decided that Mr. Jerome's course was illegal, and that no more attention should be paid to his John Doe summonses than to a scrap of waste paper. The opinion expressed by the Court of Appeals was very conclusive and, it might even be said, drastic in its opposition to Mr. Jerome's proceedings. The result is that the star chamber John Doe proceedings at the County Court House have been brought to an abrupt termination, and for this Mr. Klaw is responsible, for it was he who figured out from a legal standpoint the case of the Syndicate, and was the moving spirit in its pleadings.

Messrs. Klaw & Erlanger also established the legal ruling that a theatre in the State of New York is a private enterprise and that anyone may be excluded from it at the will of the manager. This decision was reached in the famous Metcalfe controversy. District Attorney Jerome also attempted to prosecute the members of the Theatrical Syndicate as a trust, but in this was defeated in a sweeping decision by Judge Rosalsky, who gave it as his opinion that an individual or firm may conduct his or their business in his or their own way to his or their own best advantage without infringing the law, and without being forced to regard the welfare of business opponents.

"FIVE FEET OF COMIC OPERA."

Grace Hazard, in "Five Feet of Comic Opera," has been one of the features of every bill this season, and those who have seen her in her captivating singing novelty, declare that it is by all odds the cleverest vaudeville act of the year. The winsome, diminutive operatic star is the originator of the specialty, which is unique for the name as well as for the lines of the wee operatic entertainment.

ABRAHAM L. ERLANGER.

Abraham L. Erlanger is a native of Cleveland, O., and began his career as an opera-glass boy in the old Academy of Music, in Cleveland, when it was under the management of John Ellsler, the famous manager, who recently died. Mr. Ellsler failed in business after he built the Euclid Avenue Opera House, and this theatre passed into the hands of Mark Hanna. Mr. Erlanger then became assistant treasurer and, a little later, treasurer of the theatre, and closely identified with Mr. Hanna, with whom he maintained the warmest friendship up to the time of the latter's death.

Mr. Erlanger's first venture in the theatrical business as a manager was the presentation of George S. Knight, in "Baron Rudolph." Soon after this he entered into a contract with Marc Klaw, who was then managing Effie Ellsler, to do the advance work for this talented actress through the South. This was the origin of the friendship between A. L. Erlanger and Marc Klaw, which later developed into a business partnership. They bought out the old Taylor Theatrical Exchange, the first of its kind in New York, about seventeen years ago on $500 borrowed capital. They secured these funds from old David Bidwell, manager of the St. Charles Theatre and Academy of Music, in New Orleans. When they opened this exchange, which was known as Klaw & Erlanger's Exchange, they also assumed the management of Joseph Jefferson and Fanny Davenport, in "Fedora." They prospered from the start because they brought to their enterprise business honesty and business common sense.

They soon entered the production field. Their first venture was "The Great Metropolis." This was followed by "The Country Circus," "A Round of Pleasure," "Miss Dynamite" and "Jack and the Beanstalk."

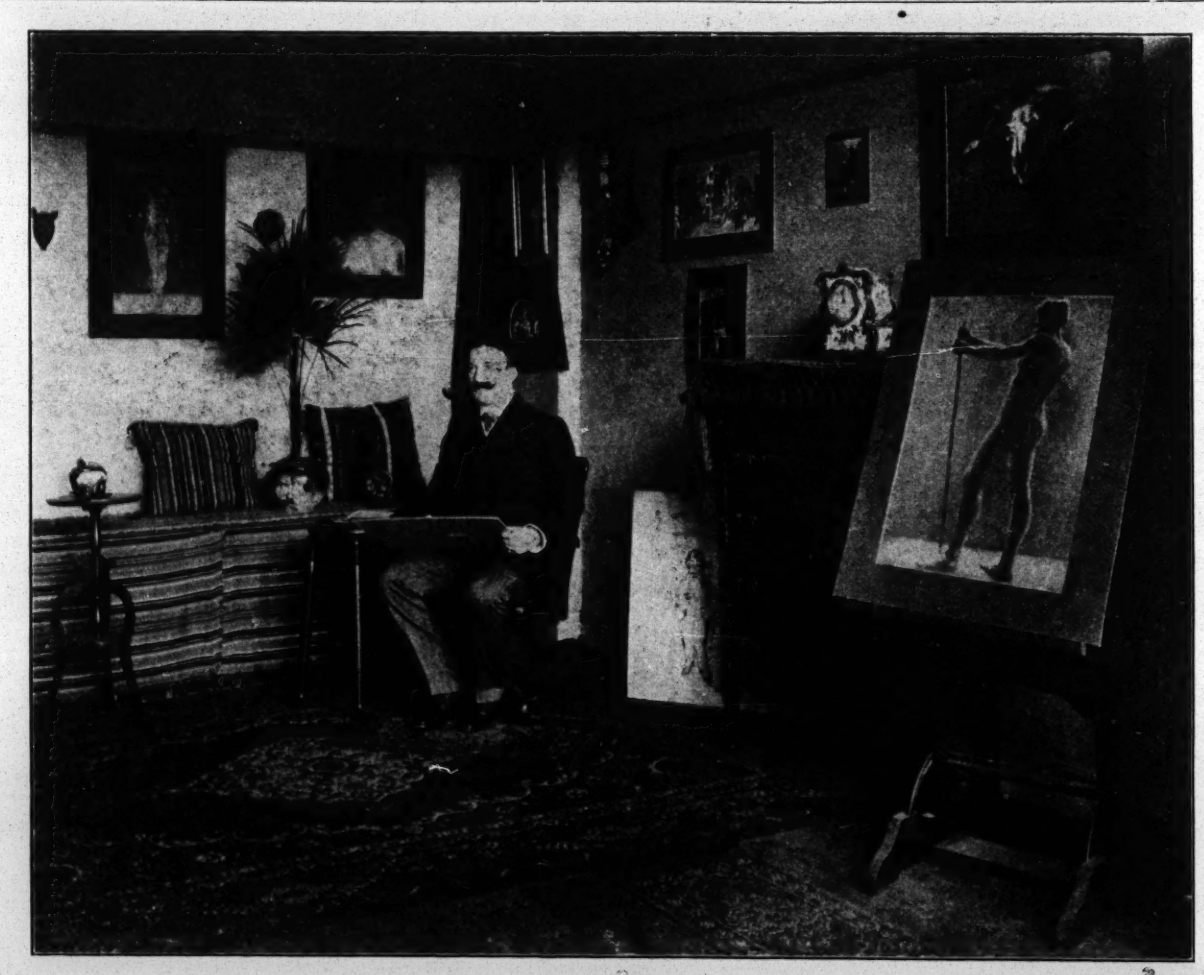
About ten years ago Mr. Erlanger originated what is now known as the Theatrical Syndicate, which has become the greatest theatrical power in America, and probably the world. He is the guiding genius of this great institution, which controls all the principal theatres in the United States.

In 1898 Klaw & Erlanger became interested in the production of Hall Caine's "The Christian," and the next year made their great production of "Ben-Hur," which is now in its ninth season and which has netted Klaw & Erlanger a profit of over $1,500,000, besides paying to the estate of General Lew Wallace something like $350,000 in royalties. To enumerate the business doings of Messrs. Klaw & Erlanger during the past ten years would be simply to review the really great events that have taken place in the theatrical world of America. One of Mr. Erlanger's greatest achievements was the building of the New Amsterdam Theatre, which represents an outlay of over $2,000,000—the finest theatre structure in the world.

Mr. Erlanger is not only a great manager, but he is an exceedingly clever stage director and producer, and many of the theatrical stars in America consider him one of the best readers in connection with the American stage. Personally, Mr. Erlanger is rather reserved, but to those who know him intimately he is one of the most genial men in the world. He possesses a most lovable and sympathetic character. These attributes are not generally credited to him, but to really know him is to respect and like him immensely. He is generous to a fault, both to friends and to charitable purposes. No friend ever went to A. L. Erlanger in distress who was not immediately put squarely on his feet. He is a remarkable athlete and is undoubtedly one of the best amateur boxers in America. He is also an enthusiastic horseman and can hold his place in the saddle with the best of rough riders. He enjoys a good dinner and a funny story, as all his associates can testify. A business man in business hours, he is a big boy and full of fun when his day's work is done.

THE MUSICAL BUCKLEYS

Do a novel and refined musical act. Both are professional musicians, and Mr. Buckley is a member of the M. M. P. U. (A. F. of M.) No. 310, of New York City. Their instruments, stage setting and wardrobe is the best money can procure. The electric bells (Mr. Buckley's own invention) are quite a novelty, and are much liked and talked about. Their own original finish, "Anthems of Nations," illustrated with special, beautiful colored slides, calls for repeated encores everywhere they play. They are booked solid for many weeks to come by W. S. Cleveland.



P. RICHARDS,
ART DEPARTMENT, NEW YORK CLIPPER.

MAKE-UP.

"The average layman has only a vague knowledge of the art of make-up," said Al. G. Field, the minstrel. "The general impression prevails that the black faced comedian suffers more inconvenience than the white faced man behind the fun, but, on the contrary, the man behind the burnt cork mask has less to worry him than the musical comedian. Considerable sympathy is usually expressed by an audience for a minstrel performer early in the season, when the thermometer soars high, but the very thing that seems to heat up the performer, acts as a medium to cool him.

"As soon as the performance is over, the minstrel man goes to his dressing room and washes the cork from his face. The burnt cork is made from vegetable matter, with no oily or fatty substances, and only soap is necessary to take it off. It comes off very easily, and, being black, the washer spares no energy in getting every particle from his face. His face is clean after the operation, the pores are opened, and physically he is better prepared to meet the warm weather than those who give their face a less thorough scrubbing. The white faced comedian uses paints and greases upon his face, made from fatty substances, and it is necessary to use cold cream to remove them after the play. Water alone will not do the work, and as the paints are flesh colored, the white faced comedian becomes negligent and does not give his face the same scrubbing as the other one does. The consequence is his pores are filled up with a poisonous matter, and very often injurious effects occur.

"One never sees a minstrel man on the street with the marks of his make-up upon his face. He is careful to wash away all of the black, for it stands out more prominently than the flesh colors used by the white face performer.

"I never saw a minstrel man with an eruption upon his face. You will notice that their faces are always in an excellent state of preservation, smooth and clean. Old minstrel men I have observed retain their youth better than most people. They are usually free of wrinkles, and their skin becomes hard and clear from the massage they give it every day. Even if the burnt cork had no merit in opening the pores, and if the massage was not of benefit, the water that the minstrel man is compelled to use, is of inestimable value to him. I have unlimited faith in water. Its medicinal qualities are many.

"In the old days of minstrelsy the actors went to a corner drug store and bought their own cork in a crude state and burnt it themselves over a little alcohol lamp. It now comes to him ready to put on without preliminaries. To remove it he requires only a vegetable soap, and it never soils his linen. He may rub the most delicate fabrics over his face without injuring them. Here again the black faced comedian has the advantage over the soubrette, for many a gown has been ruined by the grease of their make-up."

IN MEMORIAM,
RICHARD MANSFIELD.

May 24, 1857—Aug. 30, 1907.

BY CHARLES WALTER PAUL.

"Good Night, Sweet Prince. The curtain has rung down:
And on your bier, we lay the sceptre, and the crown.
Your genius blazoned forth, a mighty flame—
Whose fires illumed, and spelled the magic of your name.

Oh! deft magician, with what marvelous art
You placed before our wonderous eyes, the counterpart
Of mighty "Gloucester" and Shakespeare's crafty Jew,
"Brutus" and "Henry V" again, we saw through you.

The despot "Ivan," drenching with blood and rapine Russia's snow.
The "Roman Monster," the world-abhorred "Nero."
The "Man of Destiny," imperial "Bonaparte"—
You marshalled them before us, all, by your matchless art.

With "Rostand's" mighty hero your art shone at its best.
We marveled at "The Misantrope," when you showed us "Alceste:"
As "Cheveral," and in the dual "Jekyll-Hyde"—
Undying pictures they, on Fame's scroll to abide!

And best remembered, doth in our memory dwell,
The picture that you drew for us, in "Beau Brummel."
And as "Prince Karl," we think of all your parts
This one, we've enshrined forever in our hearts.

And now brave singer, you have sung your song.
Your day was short, and oh! the night is long—
Fain would we bid thee stay, where all is love, and light;
But "He" has called you home!—Good Night! Good Night!

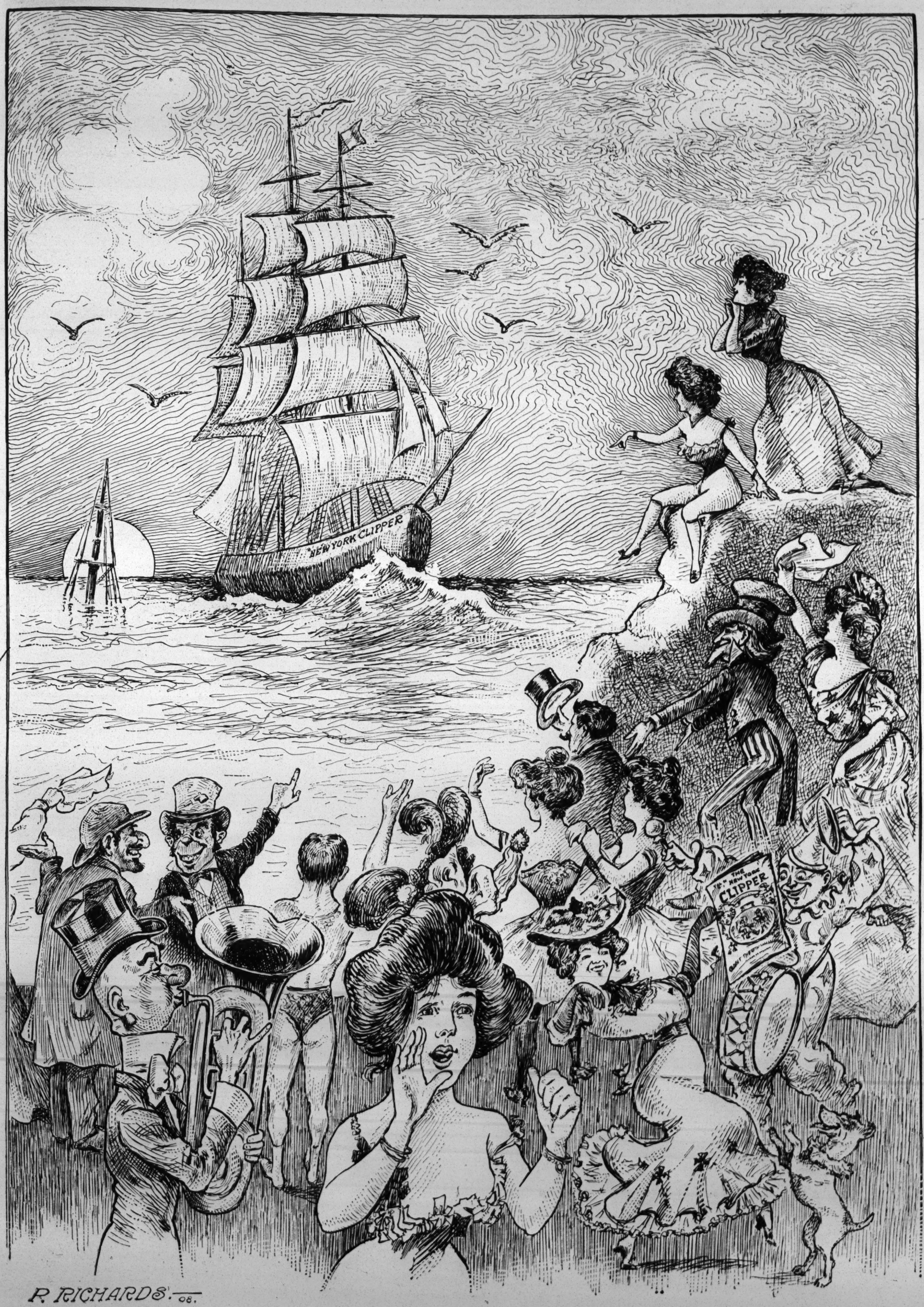
NAT C. BAKER, the "Boy Dialect Comedian," writes: "I made a big hit at the Lyceum Theatre, Stamford, Conn., week of Feb. 3, where I put on my new act, consisting of character impersonations without the use of make-up. My Italian character, at the close, is the signal for a round of applause. I have some good time after March 15, and I am booked up for twenty weeks."

DAVE MACFADYEN writes: "We have been making quite a success on the Knox & Kresge circuit as a headline act in one."

Irene—D'ARVILLE SISTERS—Jeanette
The Famous French Comedy Fencing Girls.

The Arrival of the Clipper Ship at the End of Its 55th Annual Voyage.

The New York Clipper derived its name from the Clipper ship, a type of sailing vessel, which, owing to its speed and reliability, at one time carried the commerce of the world across the Atlantic, and occupied the same position then, which the mammoth Trans-Atlantic greyhounds of the sea occupy to-day. This fact has suggested to Mr. Richards the idea for this cartoon.



Old Theatres.

DR. BURNEY says, in the History of Music, "that the dithyrambics (or songs in honor of Bacchus) which gave birth to dramatic representations are as ancient as the worship of Bacchus," and there is little doubt in that the ceremonies of his mysteries gave rise to the pomp and illusion of the theatre. Many of the splendid exhibitions upon the stage, for the entertainment of the people of Athens and Rome, being performed upon the festivals of Bacchus, gave occasion to calling all those that were employed in them, whether for singing, dancing or reciting, *servants of Bacchus.* At Athens (it is said) are still seen the remains of the Temple of Bacchus, which was the *first theatre in the world,* and a masterpiece in architecture. The most celebrated theatres remaining, of antiquity, are the Theatre of Marcellus and that of Pompey.

The first theatre erected in the colonies, especially *for dramatic performances,* was Hallam's Nassau Street Theatre, New York, opened Sept. 17, 1753.

Anthony Aston, otherwise known as Mat Medley, a lawyer, poet, actor and soldier, acted in New York in 1732. But the place in which he acted was an upper room in a building where concerts and entertainments of various kinds were given. A company of professional actors arrived in New York from London, Eng., and gave dramatic performances in a large room in the upper part of a building near the junction of Pearl Street and Maiden Lane, New York. There were raised seats, for four hundred people, and a platform stage. They acted there for one month, three times each week.

The Nassau Street Theatre, located on the East side of Kip (now Nassau) Street, between John and Maiden Lane, was not a specially erected theatre, but a two story wooden house. A green curtain was suspended from the ceiling. The scenes, curtains and wings were all carried in the "property" trunks. A pair of paper screens were erected upon the right and left hand sides for wings. Six wax lights were in front of the stage. The orchestra consisted of a German flute, horn and drum players. There was suspended from the ceiling a chandelier, made of a barrel hoop, through which were driven half a dozen nails, into which were stuck so many candles. Two drop scenes, representing a castle and a wood, bits of landscape, river and mountain, comprised the scenery.

As early as 1733 a building in which theatrical representations were given, was in Charleston, S. C., but it was not a regular theatre, as concerts were frequently given. *But the first theatre erected on this continent specially for the purpose of dramatic art* was in Williamsburg, Va., in 1750. The company of comedians who had been playing in New York and Philadelphia visited Williamsburg, and were permitted by President Lee to convert a building into a theatre. It was a long brick building in the outskirts of the city. This building was afterwards bought by Hallam. It would seat three hundred persons. The next theatre was built in Annapolis. It was of brick, and would seat six hundred persons.

The first theatrical performance given in Philadelphia, Pa., was in the Autumn of 1748, by some young men, in a building *(but not a regularly built theatre)* on Second Street, adjoining the then Gardens of Loxley House. A shoestore occupied the proud position, while dramatic performances were given in a room over the brick building. In the Spring of 1749 the amateur actors who had been so successful with Moody during his first season at Jamaica, visited Philadelphia and appeared in the outskirts of the town. They were soon arrested "for perpetrating the murder of sundry plays," and bound over for their good behavior, after confessing their crime and promising to spare the poor poets for the future. It was this company that visited New York, and opened in the Nassau Street house near Maiden Lane.

The first theatre erected in Philadelphia especially for dramatic performances, was constructed of wood, and opened June 29, 1759.

The Old Bowery Theatre was built in 1826, and opened as the New York Theatre, Oct. 23, 1826.

The Old Savannah Theatre, which, up to its destruction by fire in September, 1906, was the second oldest theatre in America, was built by subscription, and opened Dec. 2, 1818, and remodeled in 1896.

As to the first drama by an American author ever put on the stage, it has commonly been stated that it was "The Contrast," by Tyler. This Yankee comedy was produced in New York April 16, 1786. "The Prince of Parthia," by Thomas Godfrey, son of the inventor of the quadrant, and who was twenty-two years old at the time he wrote the piece, was published in Philadelphia in 1765, twenty-one years prior to "The Contrast."

COL. T. ALLSTON BROWN.

WALNUT STREET THEATRE.

(Oldest Theatre in America.)

This historic house, erected in Philadelphia, Pa., in 1808, is the most famous, as well as the oldest and most venerable, playhouse in America. On its boards have trod nearly all of the prominent actors and actresses of the American stage. It also occupies the unique distinction of never having missed a single season in the one hundred years of its existence.

While its exterior is of the classic style of architecture in vogue a century ago, the interior has undergone many changes, and is to-day as completely equipped as many modern playhouses.

On its completion, in 1808, it was opened by Pepin & Breschard as a stock house. The stage was under the direction of Dwyer, a celebrated genteel comedian, and McKenzie, another Philadelphia favorite.

In 1820 the house passed into the control of Warren & Wood, who made numerous changes to the interior. Under their management Master Edwin Forrest, a Philadelphia boy, who was destined to become America's greatest tragedian, made his debut. Edmund Kean shortly after made his first appearance at this house. On the occasion of his first benefit the receipts were $1,397, and on his first appearance as King Lear the box office took in $1,351. Master Forrest was not so fortunate, as the receipts on his first appearance were but $319, and for his benefit the meagre sum of $215.

In 1822 the house began a regime under Price & Simpson, managers of the Park Theatre, New York, the resident director being the well known "Joe" Cowell. This management lasted until 1826. The following year Cowell was taken into partnership, the house during this period being highly prosperous and popular. Cowell's reign was cut short, however, by William R. Blake, a comedian, and a wealthy hotel keeper, named Inslee, who assumed the management, opening the house with a strong dramatic company.

Blake & Inslee continued the management until 1829, when control was attained by Chapman, Greene & Edmonds, who installed a new company, at the head of which was Joseph Jefferson, the first; William Chapman and "Joe" Cowell, its former manager.

The season, which began magnificently, ended in disaster. Before it closed Sam Chapman was in jail for debt, and the partnership collapsed. Afterwards Samuel and William Chapman succeeded in obtaining control, but shortly afterwards the death of Samuel Chapman occurred, the establishment again changing hands.

The next firm to test the fortunes of the house was known as Maywood, Rowbotham & Pratt, who assumed the management in 1831. Under their management Malibran, the greatest singer of her time, appeared at the Walnut. In 1834 the control of the house passed to Francis C. Wemyss, who had been a popular local actor, but had for several years prior been managing a theatre in Pittsburg. Hearing that the Walnut was in the market, he returned quickly and obtained the lease within forty-eight hours, redecorating the house at considerable expense, and opening with the comedy of "Wild Oats," Mr. Wemyss appearing as Rover.

The management subsequently passed into the control of Dinneford & Marshall. After a few years Dinneford withdrew, and Marshall became sole manager. In 1856 he was succeeded in the management by Mrs. M. A. Garretson. In 1865 the theatre was purchased by John Sleeper Clarke and Edwin Booth. Mr. Booth afterwards conveyed his interest in the house to Clarke, whose heirs still own the building.

Mr. Clarke acted as manager for the next ten years, having as his associates in the management, Thomas J. Hemphill and Thomas A. Hall. In 1875 Mr. Clarke relinquished the management of the house, being succeeded by George K. Goodwin. On the death of Mr. Goodwin, in the early '80s; the house passed into the control of Israel Fleishman, who conducted it uninterruptedly until his death in 1892, when Rich & Harris obtained control, with Frank Howe Jr. as acting manager. Shortly afterwards Mr. Howe became the sole manager. A few years ago the management passed into the control of the Walnut Street Theatre Co., a corporation, with Frank Howe Jr. as president: Charles Elias, treasurer, and Augustus Koenig, vice president and secretary.

In interesting contrast to the receipts drawn to the box office during the appearance of Kean and Forrest may be recalled by those taken in 1892, when Joseph Jefferson, as Rip Van Winkle, played to $2,186 at a single performance. A year later the same actor had a house that drew $2,000. The greatest record of the house, however, was in March, 1901, when Richard Mansfield appeared in "Dr. Jekyll and Mr. Hyde," the receipts for the performance being $2,700.50.

WALNUT STREET THEATRE, PHILADELPHIA.

Mr. McVicker was one of the most public-spirited men that Chicago has ever known, and was recognized over the entire theatrical world as a manager and a comedian of the first rank.

During the Civil War, as will be seen in the cut, a portion of the house was given over to the sanitary commission, and patriotic speeches were heard often from the stage. The programme head for many years was "Union Forever."

Edwin Booth was shot at during a performance of "Richard III" in 1872, by Mark Grey, who later died in an insane asylum; John McCullogh made his last appearance here, Oct. 6, 1884, when he was playing the title role in "Spartacus, the Gladiator," his mind failing in the midst of the performance; George A. Beane Sr., long a member of Denman Thompson's Co., and a dear friend of the star, was found dead in his dressing room during the run of "The Old Homestead" in 1893, while waiting for his cue.

The house has a world-wide reputation for the number of successes which have been seen there, and no theatre in the world can boast a cleaner stage and dressing rooms than this house, a fact which is due to the indefatigable endeavors of George C. Warren, the representative of the Litt estate, who is the business manager of the house.

HOLLIDAY STREET THEATRE.

The New Theatre, the forerunner of the present Holliday Street Theatre, Baltimore, Md., was a frame structure built on the site of the present house in 1794, and was opened on Sept. 25 of that year by Wignell and Reinagle. The opening bill consisted of the comedy, "Every One Has His Fault" and the comic opera, "The Flitch of Bacon."

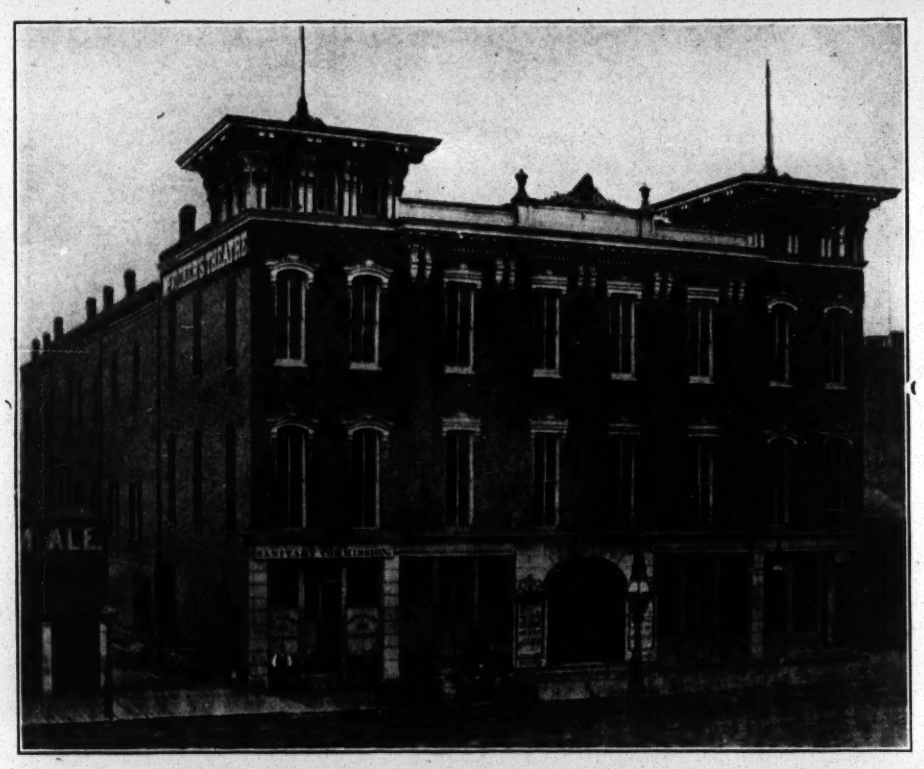
In 1809, after the death of both Wignell and Reinagle, Wm. Warren and Wm. B. Wood became managers, and erected a new brick structure which was opened May 10, 1813. "The Star Spangled Banner" was here first sung in public, Oct. 19, 1819.

In 1826 Mr. Wood transferred his interest to Warren, who conducted it with poor success for a time, renting it, in 1827, to James Cowell. In 1846 it was bought by James V. Wagner and remained closed until 1856, in which year John T. Ford, George Kunkel and Moxley leased it and made a great success. It was remodeled in 1859, and purchased in 1870 by Mr. Ford. On Sept. 10, 1873, it was completely destroyed by fire, rebuilt at once and reopened Aug. 3, 1874, with Chas. E. Ford as his father's partner. In July, 1876, Mr. Ford leased the house to William Gilmore, of Philadelphia, who conducted it for a time as a variety house. In 1877 Mr. Ford sold it to George W. Small and Washington Booth, who leased it in 1879 to John W. Albaugh, who conducted it as a first class house until 1889, since which time it has been devoted mostly to melodrama under the management of Kernan, Rife and Houck, its present lessees.

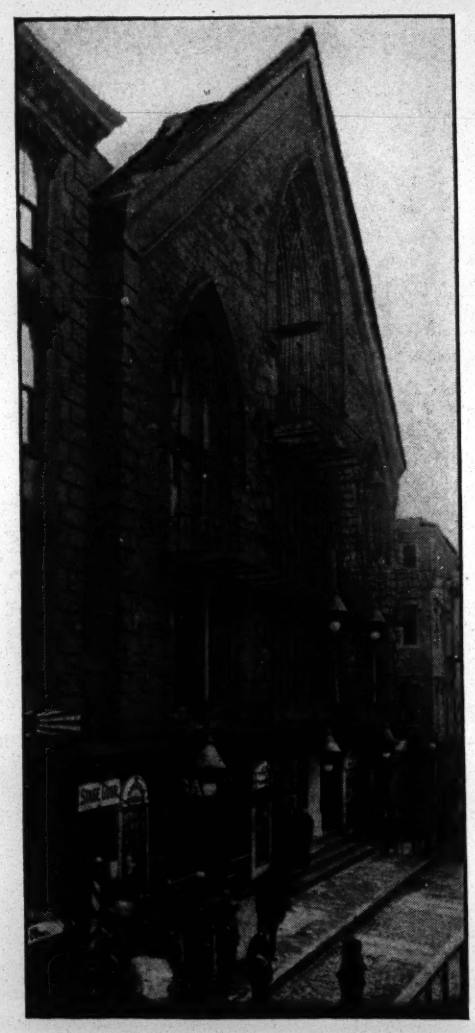
BOSTON THEATRE.

The Boston Theatre, Boston, Mass., was projected by a company of public spirited gentlemen, who met at the Revere House, April 28, 1852. The corporation subsequently formed by them, with a capital of $250,000, built the theatre as it stands to-day, and opened it, with Thomas Barry as manager, on Sept. 11, 1854. The site occupied on Washington Street covers 26,149 square feet, and the prize design for its arrangement, made by H. Moury, was worked out by E. C. and J. C. Cabot, with Jonathan Preston as supervising architect. Those who had control of the theatre in its earliest years looked upon it as the home of music and drama, and, before the first season ended, it had become known as the best house for opera America had ever possessed. The seasons directed by Thomas Barry were notable both for regular stock company productions, as well as for the appearance of the great dramatic stars of the day supported by the members of his company. Following his retirement various policies were pursued in the direction of the business of the theatre by such well known managers as James M. Nixon, Wyzeman Marshall, H. C. Jarrett, Edwin Booth, J. S. Clark, J. B. Booth, L. R. Shewell, J. Hill, Eugene Tompkins and Lawrence McCarty. Among the stock company productions which have made the theatre famous in the present generation are: "The Soudan," "The Exiles," "Michael Strogoff," "The World," "Youth" and "Mankind." For the past twenty years the house has been given over to traveling shows, and nearly all the present day stars have appeared on its stage. Manager McCarty retired in June, 1907, and it was reopened Sept. 2, with a splendid stock company, under the management of Lindsay Morison.

(*Continued on next page.*)



ORIGINAL McVICKER'S THEATRE, CHICAGO.
Opened Nov. 5, 1857. Burned in Great Chicago Fire October 9, 1871.



HOWARD ATHENAEUM, BOSTON.

McVICKER'S THEATRE.

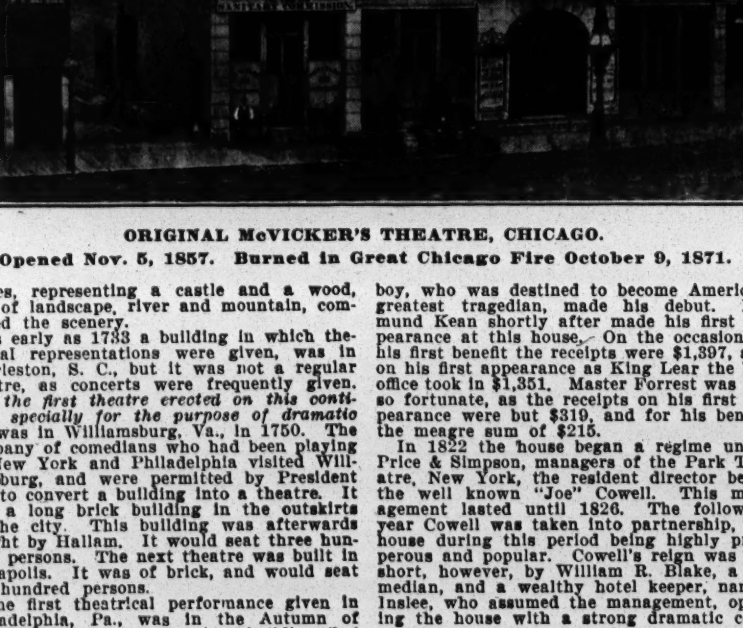
McVicker's Theatre has every claim to being the oldest theatre in Chicago, for, although the present edifice was erected after the great fire of Oct. 9, 1871, being thrown open to the public, in fact, Aug. 15, 1872, with "Time Works Wonders," the original building stood upon the same spot which this now occupies, on the South side of Madison Street, half way between State and Dearborn, and a portion of the old foundations were used for the building of the present structure. The photograph shown is of the original structure.

The first performance in the theatre occurred Nov. 5, 1857, when a stock company, with J. H. McVicker as the star, appeared in "The Honeymoon," "The Rough Diamond" and other items which made up the bill. Mr. McVicker appeared as Uncle Joe, in the latter play; in May, of the following year, Edwin Booth made his first local appearance in "A New Way to Pay Old Debts," "Richelieu," Payne's "Brutus" and "Richard III." Edward A. Sothern made his debut here in 1861. The house was remodeled in 1864, and in 1868, Joseph Jefferson played "Rip Van Winkle," for the first time here. The house was rebuilt in 1871 (six weeks before the great fire) at a cost of $90,000, and opened with "Extremes."

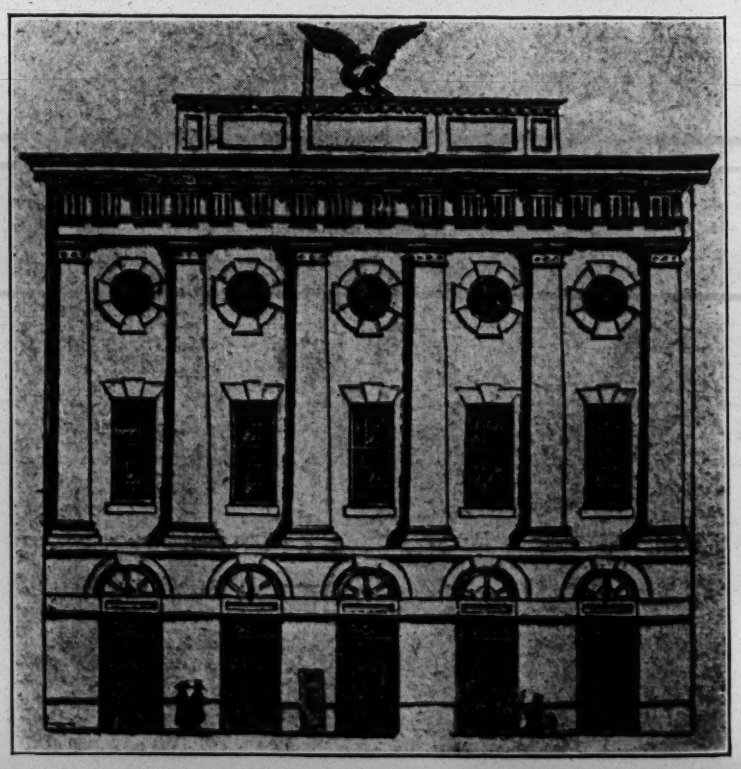
After its building, following the fire, it was remodeled in 1885; on Aug. 26, 1890, during the run of "Shenandoah," it was again burned, and was reopened March 31, 1892, with the Jefferson-Florence Co., in "The Rivals," which included: Mrs. John Drew, Viola Allen and Frederick Paulding.

Mr. McVicker died March 17, 1896, and the house was conducted by his widow until May 1, 1898, when she leased it for a term of years to Jacob Litt, who purchased it in its entirety from Mrs. McVicker in 1902. The date of the lease was fifty years, minus one day from date of Mr. McVicker's professional debut in Chicago.

A list of the well known actors who have appeared here would fill columns, many of the stars having appeared at the house supported by the stock company, as was the custom in the earlier days. Mr. McVicker was considered inimitable in his line of parts, and often supported such stars as Charlotte Cushman and Edwin Booth. His greatest successes were won as Simpson in "Simpson & Co.," First Grave Digger in "Hamlet," Dogberry in "Much Ado," and Launcelot in "The Merchant of Venice."



HOLLIDAY STREET THEATRE (BALTIMORE) AT PRESENT TIME.



HOLLIDAY STREET THEATRE (BALTIMORE) IN 1859.

Old Theatres.

(*Continued from preceding page.*)

HOWARD ATHENÆUM.

The Howard Athenæum, located on Howard Street, Boston, Mass., became a place of amusement in 1846. The building previous to that time was a spiritualistic temple. From the beginning the house became the recognized resort for the best performers and attractions of the day, among the earliest being Joe Petland's Circus, Wyzeman Marshall's Co., Marsh's Little Actors, Henry Willard's Co., and "Queen Bess." During later years it became famous as a vaudeville house, and the Howard Star Specialty Co., which toured the country in 1890, is well remembered by playgoers. Among the old managers may be mentioned: Wyzeman Marshall, Henry Willard, E. G. Marsh, E. L. Davenport, Rich, Hart & Trowbridge, Rich & Stetson, Tyron & Stinson, Josh Hart, and Rich & Harris. The present manager is Geo. E. Lothrop, and combination burlesque and vaudeville forms the attraction.

ELEVENTH STREET OPERA HOUSE.

The Eleventh Street Opera House, Philadelphia, enjoys the distinction of being the oldest theatre devoted to minstrelsy in the United States, and during its career dating back to 1855, it has never deviated from this style of entertainment except for short Spring engagements, about twenty years ago, of Prof. Carpenter, a mesmerist, who occupied the house during the road tour of the Carncross Minstrel Company, giving exhibitions of mesmerism, similar to those now styled hypnotism. There is scarcely a prominent minstrel during the last two or three decades that has not appeared at one time at this house. The property was originally a church, when it was leased, in 1855, by a man named Cartee, who made the interior changes and opened it under the name of the Cartee Lyceum. Two years later it passed into the control of the late Sam Sanford. Members of the company in those days were John L. Carncross and E. F. Dixie. In 1865 Sanford disposed of his interests to a new firm, John L. Carncross, E. F. Dixie & R. F. Simpson. Of this firm both Mr. Carncross and Mr. Simpson are still living. In 1876, George W. Barber became the lessee, and he has remained in that capacity ever since. He still takes an active part in the management of the house, and enjoys the distinction of being the oldest manager, in the point of uninterrupted service of any house, in Philadelphia. The house, which was known as Carncross & Dixie's Minstrels, underwent a change in 1878, when Mr. Dixie withdrew, after which the house was known as Carncross' Minstrels. Mr. Carncross having amassed a competency, withdrew in 1895, after which, until the present time, the house has been known as Dumont's Minstrels, after Frank Dumont, who had been for many years the interlocutor at this house. Mr. Dumont is also well known by his prolific ability as a writer of the burlesques which have long been a feature of this house. Scarcely a week passes that there is not one or two new skits produced from the facile pen of Mr. Dumont. Another institution at Dumont's is Hughey Dougherty, who made his debut in 1862 and has continued on and off ever since. Weber and Fields were also members of the company for one season in the early '80s, when they appeared in a German knockabout comedy act that was so much in vogue those days. Other well known professionals who served their apprenticeship at this playhouse are: John J. Raffael, Chauncey Olcott, Lew Dockstader, Edward Foy, John C. Rice, Press Eldridge, Lew Sully, Lew Simmons, E. N. Slocum, Frank Cushman, Billy Rice, Frank Moran, Billy Manning and Joe Hortiz.

FRENCH OPERA HOUSE.

The year 1859 is the best the city of New Orleans, La., can do in the way of showing a structure that has been the home of the Thespian for close on to fifty years. It is two years shy, but whatever were of days agone have passed out and new theatres stand on the old sites. But it is likely that no theatre in the country has a chapter of history more brilliant than the French Opera House, of New Orleans, erected by Gallier and Esterbrook, architects, and the foremost in the South in their day, in the year 1859. A stock company was formed with a capital of $100,000, Charles Boudousquie forming the association. The board of directors was composed of the most prominent men of the city. Riviere Gardere, a big sugar planter, was president, and the directorate was composed of the foremost merchants.

The site selected for the theatre was Bourbon and Toulouse Streets, and with 125 men, working day and night, bonfires furnishing the light at night, no gas or electricity being available then, the structure was completed in four months. The house was ready Nov. 28 of the same year, and inspected by City Engineer Pilie and pronounced safe. It cost $118,500. The house had a capacity for 2,800 people seated, and 3,700 packed. It was opened Dec. 7, 1859. It was sold by the sheriff in 1873, and bought in by the Merchants' Insurance Co., and afterwards transferred to the French Opera Association, and this body spent $300,000 on the building.

The house was opened with French opera, "William Tell" being the bill, when the great Mlle. Fettinger was the *chanteuse legere*. The house has carried French and Italian opera, alternatingly. Adelina Patti appeared in 1861. In 1866 Pauline Canissa came in Italian opera and was the idol of the people. One of the chapters in the life of this old theatre contains an incident that the whole world heard of and was appalled at. Charles Alheisa, the director of the French opera, was on the way to New Orleans on the steamship Eastern Star with a full company for the season of 1867. The fifty-seven singers in the company, as well as 228 others aboard, went down when the vessel struck on Tybee Island, and never a one escaped.

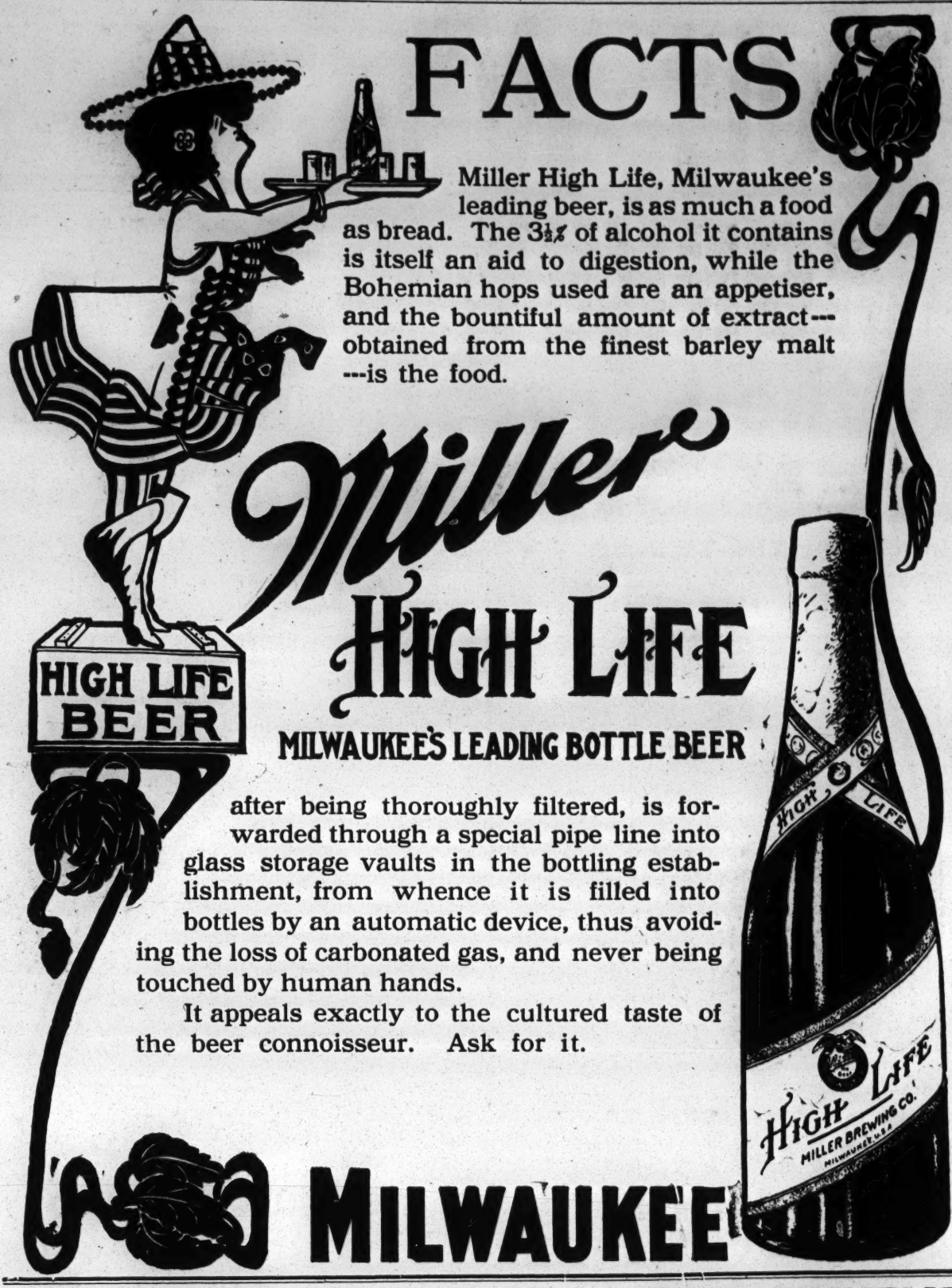
New Vaudeville House for Nashville.

The Little Grand, on Church Street, Nashville, Tenn., will open its doors to the public Monday night, Feb. 24, presenting high class vaudeville. This theatre will be under the management of Jake Wells, and will be one of a number of similar houses throughout the South.

They will be operated in conjunction with the theatres on the Majestic circuit, which is under the control of the Interstate Amusement Co. Geo. H. Hickman, the local manager of the Bijou, will also have the local management of the new house. This place was formerly the Masonic Theatre.

Manager Hickman has a large force of workman busy at present, and the place has already changed wonderfully. The decorations are pretty, and the color scheme is cream, gold, green and white, including shadings of old rose. The entire interior has been renovated and repaired, including the stage, which has a new floor and an entirely new set of scenery. The drop curtain is new and unusually pretty, and the lighting effects are decidedly effective. Red carpets are being put down, and the hall and stairway, as well, will be carpeted in red. A new exit has been made on the Maxwell House side, and the audience can leave through this instead of by the old stairway, which will make it much easier to empty the house after each performance, and far safer in case of fire or accident. When complete this place promises to be one of the most attractive vaudeville houses in the South.

ORRICK OBER has been engaged as teacher in the dramatic art department at the Bush Conservatory of Music, Chicago.



FACTS

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Miller HIGH LIFE

MILWAUKEE'S LEADING BOTTLE BEER

after being thoroughly filtered, is forwarded through a special pipe line into glass storage vaults in the bottling establishment, from whence it is filled into bottles by an automatic device, thus avoiding the loss of carbonated gas, and never being touched by human hands.

It appeals exactly to the cultured taste of the beer connoisseur. Ask for it.

MILWAUKEE

A Tragedy Every Week

in many homes—more's the pity—the Tragedy of the weekly Sock darning—the weary work atop all the other wifely duties that exhaust the strength and crowd the time of her whose work is never done.

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For Men and Women

Wears Six Months Without Holes

Saves time, money and labor. Makes darning unnecessary and is economical because it costs no more than ordinary hose. **Holeproof** is made for men and women. It is knit of Egyptian long fibred Cotton, by a special process, and reinforced at the points of hardest wear. Will wear like woven wire, yet is soft and easy on the feet.

Are Your Sox Insured?

Our Guarantee

We guarantee to any purchaser of a box of **Holeproof Sox** that they will need no darning for six months. If they should, we agree to replace them by new ones, upon surrender of the purchase ticket with the worn pair and one coupon, provided they are returned to us within six months from date of sale to owner.

Men's Holeproof Sox

Fast colors: Black, Tan (light or dark) Pearl and Navy Blue. Sizes 9 to 12. Medium or light weight. Sold only in boxes containing six pairs of one size—assorted colors if desired—six month's guarantee with each pair. Per box of six pairs..... $2.00

Women's Holeproof Stockings

Fast colors: Black and Tan. Sizes 8 to 11. Extra reinforced garter tops. Sold only in boxes containing six pairs of one size—assorted colors if desired—six month's guarantee with each pair. Per box of six pairs..... $2.00

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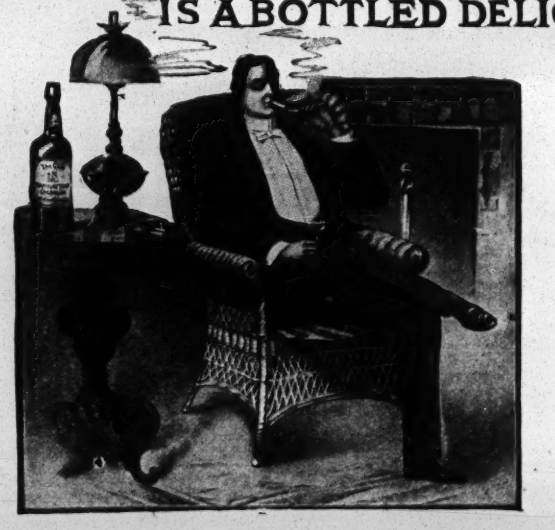

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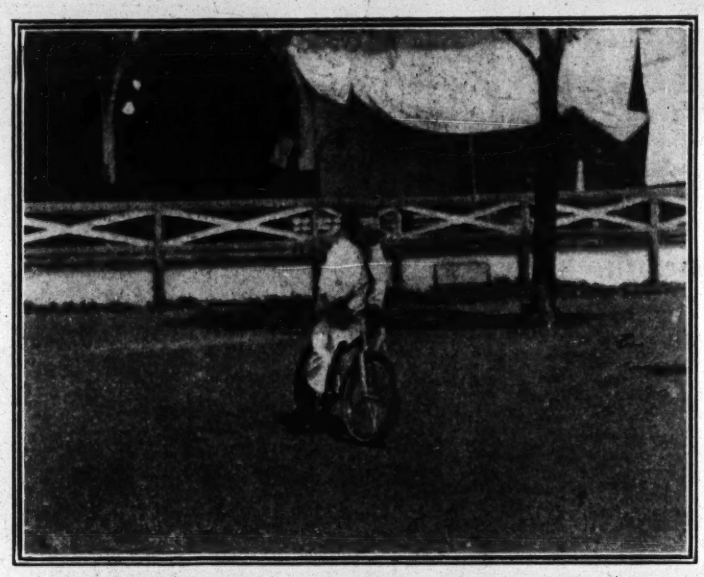

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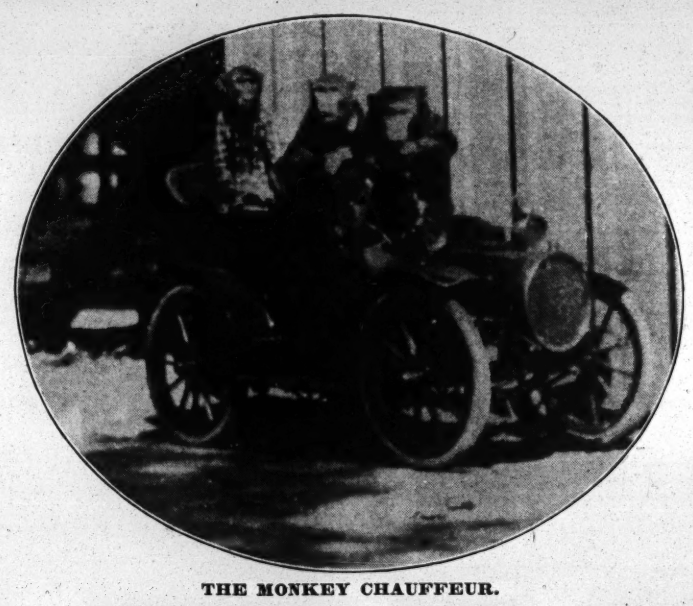

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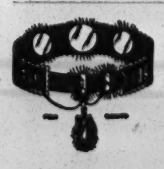

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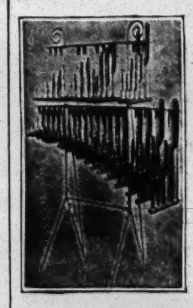

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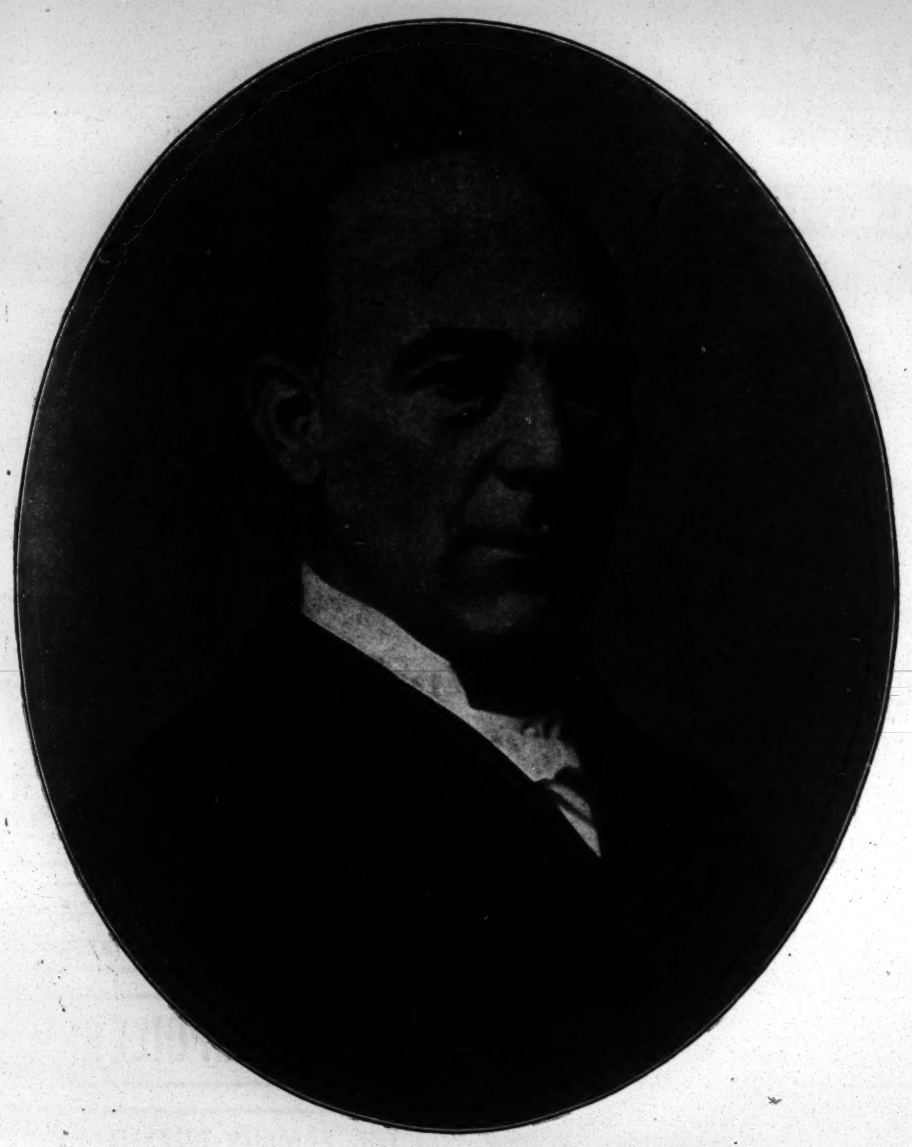

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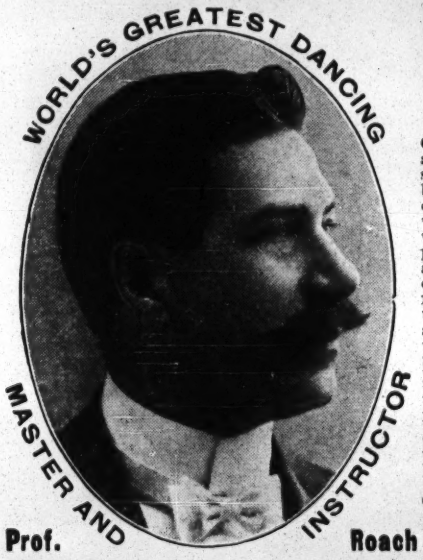

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	16	Poli's	Hartford		30	Cook's	Rochester	Dec.	7		Travel
	23	Poli's	Worcester	April	6	Grand O. H.	Syracuse		14	Orpheum	Salt Lake City
	30	Poli's	Waterbury		13	Shea's	Buffalo		21	Orpheum	Denver
Oct.	7	Poli's	Springfield		20	Shea's	Toronto		28	Orpheum	Denver
	14	Novelty	Brooklyn		27	Lyric	Dayton	1909.			
	21	Gotham	Brooklyn	May	4	Grand O. H.	Pittsburg	Jan.	4	Haymarket	Chicago
	28	Colonial	N. Y. City		11	Poli's	Scranton		11	Columbia	St. Louis
Nov.	4	Orpheum	Brooklyn		18	Trent	Trenton		18	Majestic	Chicago
	11	Alhambra	N. Y. City		25	Keith's	Philadelphia		25	Grand O. H.	Indianapolis
	18	Proctor's	Newark	June	1	Fifty-eighth Street	N. Y. City	Feb.	1	Columbia	Cincinnati
	25	Proctor's	Troy	June 8 —to— Aug. 10		.....Freeport, Long Island, N. Y.			8	Olympic	Chicago
Dec.	2	Union Square	N. Y. City						15		
	9	Empire	Paterson		17	Orpheum	Minneapolis		22		
	16	Empire	Hoboken		24	Orpheum	St. Paul	Mch.	1		
	23	Twenty-third Street	N. Y. City		31	Orpheum	Des Moines		8		
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1908.					14	Orpheum	Omaha		22		
Jan.	6	Hathaway's	Lowell		21	Orpheum	Kansas City		29		
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	27	Hathaway's	New Bedford		12	Orpheum	El Paso		19		
Feb.	3	Sheedy's	Fall River		19	Orpheum	El Paso		26		
	10	Orpheum	Yonkers		26	Orpheum	Oakland	May	3		
	17	Bennett's	Quebec	Nov.	2	Orpheum	Oakland		10		
	24	Bennett's	Montreal		9	Orpheum	San Francisco		17		
Mch.	2	Bennett's	Ottawa		16	Orpheum	San Francisco		24		
	9	Bennett's	Hamilton						31		

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If you weren't as sweet as honey,
And your smile was not so sunny,

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I WOULD STILL LOVE YOU

WITH ENCORE COMEDY CHORUSES, ALSO AS DUET.

And for you I'd still be pining,
If the love-light were not shining
In your eyes so blue;

And even if that loving heart of
yours were someone else's,

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*ANY OLD TIME AT ALL. *MY IRISH ROSIE
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ALL I WANT IS A GIRL.
WHEN THERE ISN'T A GIRL ABOUT
IN THE TWI-TWI-LIGHT.
SHE HASN'T DONE HER HAIR UP YET.
THE REASON I ALWAYS GET LEFT.
CHIP OF THE BLOCK.
SAILING IN MY BALLOON.
BY THE SIDE OF THE ZUYDER ZEE.
SWING ME HIGHER, OBADIAH.

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Ernest Cooke in Cuba.

Up-to-Date Amusements in the Pride of the Antilles.

Ernest Cooke, who is sojourning in Cuba, sends the following interesting letter:

"I have not had much time or inclination to write before, as the heat is very oppressive, and it certainly takes away one's desire to do anything but sleep, as the natives do most of the day. Working hours are in the morning and evening, and during the middle of the day every one takes a rest. The larger places of business, such as the post-office, telegraph and shipping offices, depot and large stores, close down during the heat of the day, and if one goes into a store at that time, he will find the clerks sleeping in chairs behind the counters.

"It is very tropical here, both regards to foliage and scenery. Cocoanuts and bananas are growing outside of my bedroom window, or rather door, as we have no windows here—only large doors, which are open half way down, with iron bars inserted in the upper part, and always open to admit plenty of air and light, otherwise one could not sleep. There are no such comforts as hair mattresses—only those made of wire, covered with a thin quilt, which prevents the wire from imprinting itself on one's body.

"Amusements here are very few and far between. There are three theatres (small ones) and at present there is a moving picture show in each. I must say that the pictures are very fine. One of them has several actors, who are engaged to speak for the characters as they are thrown on the sheet, which is to give the audience the idea that the characters are alive. One picture I saw of Rice and Prevost in their comic knockabout chair and table act had two good comedians at the back of the sheet, who kept up the comic dialogue (speaking in Spanish) as the pictures did the act, and it kept the audience in a continuous roar of laughter. Another was a melodrama, and the rough voice of the villain and screams of the lady, while her lover is being tortured, the splash of the water as he was thrown into the torrent, and the grinding of the wheel as it turned, all tended to make it very realistic. The galloping of horses, as the gendarmes come on, and the combined number of voices as they search for the murderer; the shout of pleasure as they find him, real shots fired at the very moment that they are fired on the picture, certainly adds to the realism.

"There is a carnival here for four weeks, run by the De Kreko Bros. Merry-go-rounds, Ferris wheels, shows of all kinds and games of every description are to be seen, and everything is first class and strictly honest, as the Cubans will not permit any cheating to be carried on. Every one connected with the carnival is of the highest respectability. The managers, De Kreko Brothers, are highly respected, and their business has been great. I hear that they leave for Manzanillo by boat Feb. 4, going from there to Guantanamo, and on then through the whole island.

"The weather is continual Summer, and it seems strange to learn that the snow is so deep and the weather so cold in New York, while here we are roasting with the heat. A linen suit is about all one cares to wear in this climate.

"I have been out to El Caney and San Juan Hill, amusing myself taking sketches. The country is very picturesque, with tropical vegetation all around. A street car line (electric) is being built to all points of interest, and will be completed soon. The streets here are very narrow, and the sidewalks are about eighteen inches to two feet wide, so the people are obliged to walk in the road, and have to step on to the sidewalk when a hack is passing. A foot passenger has to look out for himself when the hackman rings a bell as a warning, as he does not stop. If you are in the way, he runs over you, and, if you are run over, the driver has the satisfaction of seeing you arrested, for daring to be in the way of his hack. Strange laws. The customs of the "Great White Way" would not be permitted down here. Young ladies do not go out alone, and young men are not permitted to speak to them, unless they have the permission of the parents. Etiquette, in that way, is very strict. The father takes full charge of the daughter when she is about fourteen years old, leaving the sons to their mother's care, and woe to the man who dares to look or speak to a young lady while in charge of her father. The windows have no glass in them, but are made with iron bars almost like a prison. All conversation is held with the ladies of the house through the bars. When the cat (in person of the father) is away, the mice dare not play.

"I expect to be back in America in a few weeks."

Pittsburg's Moving Picture Drama.

Pittsburg is to have a theatre devoted to the reproduction of famous plays, comedies, travel incidents and famous historical events by means of the electric camera, and with lifelike accompaniment of speech and sound. The new enterprise will be launched by the Idle Hour Amusement Company, at the new Savoy Theatre, in Highland Avenue, near Centre Avenue.

Every spoken word of the characters in the plays is read by a performer of standing, and reproduced on the machines. The realism of every feature is carried out to the most minute detail.

The plans are to offer several plays of undoubted worth, also several tours of interesting countries and a number of fantastic productions. The evening performances are to begin at 8.15 o'clock and continue the usual length of a dramatic production, and the matinees on Thursdays and Saturdays will be of the same duration. The admission will range downward from twenty-five cents.

Sunday Theatre Bill Amended.

After a long public hearing and a spirited fight in secret session the Senate Cities Committee, at Albany, N. Y., on Feb. 11, amended the Frawley Sunday Theatre bill. It was then reported to be printed and recommended to the committee for the purpose of further hearings and discussion. The amendments place vaudeville performances under the ban and add other restrictions to the proposed law which are not in the Doull ordinance.

Frank Worthing Better.

Frank Worthing, whose recent illness of pneumonia forced him to leave the Grace George company, has recovered sufficiently to leave Colorado Springs, and has gone to San Francisco, where he has rejoined Miss George.

Henrietta Crosman Gets Fortune.

E. A. Well, business manager for Henrietta Crosman, announces that she will shortly temporarily leave the stage to go to India to obtain a $100,000 fortune from her grandfather.

Conried's Resignation Accepted.

The resignation of Director Heinrich Conried was formally announced on Feb. 11, by the directors of the Conried Metropolitan Co. and the Metropolitan Opera and Real Estate Co.

Director Conried will be succeeded by a quartette of managers and musical directors, headed by M. Julio Gatti-Casazza, now manager of La Scala at Milan, as general manager. Andreas Dippel, the tenor, is the new administrative manager, and Mr. Toscanini, musical director of La Scala, and Gustav Mahler, formerly general musical director of the Court Opera, in Vienna, are to be joint musical directors. The old system of having the manager share in the profits of the company will be abolished, and the new managers will receive fixed salaries.

Margaret Dale Owen Renews Contract.

Margaret Dale Owen has renewed her contract with Harry Corson Clarke, and will resume her place as leading woman when Mr. Clarke reorganizes his comedy stock company for a special Western tour. This is Miss Owen's sixth season with Mr. Clarke, she having played with him in stock at San Francisco, Seattle, Portland, Denver, Salt Lake City, Houston, Dallas and San Antonio. These players are now appearing in vaudeville, and this week are at the Orpheum Theatre, Boston.

Margaret Anglin as a Single Star.

Margaret Anglin, who played for the last time in "The Great Divide" at Boston, on Feb. 8, is now rehearsing her new play, "The Awakening of Helena Ritchie."

She intends to sail on May 22 for Australia, by way of Vancouver. She expects to play Helena Ritchie for three or four weeks only, as she will return to Canada for a short stay before her departure.

Miss Matthison in "The Great Divide."

Edith Wynne Matthison made her first appearance in "The Great Divide," in the Providence Opera House, Providence, R. I., on Monday, Feb. 10, replacing Margaret Anglin, who created the role. Henry Miller acted his role of Stephen Ghent. Miss Matthison's success in the character so long played by Miss Anglin was emphatic.

Four Cohans to Reunite.

Josephine Cohan has been engaged by Cohan & Harris as leading lady for George M. Cohan in his forthcoming new production. Jerry and Helen Cohan are also to be prominent in the new piece.

It is expected that Mr. Cohan will present the new work some time in April, at the Knickerbocker Theatre, New York City, instead of waiting for the completion of his own theatre, the Gaiety.

Berta Morena for Metropolitan.

Berta Morena, dramatic soprano, from the Royal Opera in Munich, has arrived in New York City. She expects to make her first appearance in New York as Elisabeth, on Feb. 22. Some of her roles are Senta, Valentina, Elsa, Sieglinde, Isolde and all the Brunhildes.

Grace Van Studdiford to Star.

Grace Van Studdiford, who is now appearing in vaudeville, will return to the legitimate stage next season as the star in a new comic opera, the scenes of which are laid in Hungary. The libretto is by Harry B. Smith, and the music by Reginald De Koven.

Ball of Weber and Stone.

The annual ball and entertainment of the Max Weber and Robert E. Stone Association will be held at Terrace Garden on Sunday night, March 1. Peter F. Dailey will be master of ceremonies and Charles J. Ross floor director.

Florence Kahn Scores in London.

The American actress, Florence Kahn, who appeared at Terry's Theatre, London, Eng., afternoon of Feb. 10, as Rebecca, in Ibsen's "Rosmersholm," has been warmly praised by the critics, according to advices from abroad.

Meadville House in Reis Circuit.

The Academy of Music, Meadville, Pa., owned for years by E. A. Hemstead, was leased to the Reis circuit on Feb. 11. The new lease runs for five years.

Crane Sells Summer Home.

William H. Crane has sold his Summer home at Cohasset Cove, Mass., to the Rev. Howard K. Barton, of St. Stephen's Church, Cohasset. The premises have been occupied by the actor for the last twenty years.

Acts for the Ringlings.

Richard Pitrot has booked for the coming season, with the great Ringling Bros.' Circus, the following acts: The Metzettis (ten people), acrobats; Riccobono horses, the Great Florenz Troupe (seven people), acrobats; Burgos and Clara, European sensation act; the Three Eugenes, aerial act; Marguerite and Hanley, European novelty act.

Marie Lloyd's Birthday.

Marie Lloyd, the well known English singer, gave a birthday party on Feb. 12, at Keen's chop house, New York City.

Among the guests were Hetty King, Harry Luck, Eugene Corey, Annie Wood, Lee Harrison and Mlle. Adeline Genee.

Hope Booth for the West.

Hope Booth has been engaged by Martin Beck for a tour of the West and the Orpheum circuit next season, opening Sept. 16, in New Orleans. She will play two consecutive weeks in each theatre on the Orpheum circuit, presenting a double bill in each.

Hetty King Leaves for England.

Hetty King, who has been in American vaudeville for some weeks, left New York on Feb. 13 for England, accompanied by her husband, Ernest Luck. She made considerable money here, and expects to return next November.

Mlle. Zingarella Wins.

Mlle. Zingarella has been awarded in the Eighth District Court, New York, her claim in full and costs, against Cox & Reich, agents, subsequent to her suit for damages for breach of contracts sustained during last season.

Hathaway and Siegel in London.

John Hathaway writes, under date of Feb. 4, as follows: "We arrived in London and opened at the Hippodrome night of Feb. 3. We are happy to inform you that our act was the hit of the bill."

John Quigley's Enterprises.

John Quigley, who is known on both sides of the Atlantic as America's famous Original Newsboy Tenor, is conducting an amusement agency at 238 Tremont Street, Boston, Mass., and at present is one of the busiest agents throughout New England. Besides doing the booking for some twenty odd vaudeville houses, he is also providing the singers for some forty odd moving picture theatres throughout the Eastern states and as far as the provinces. He is also financially interested in quite a few of the moving picture theatres where he does the booking.

Besides his numerous business enterprises with which he is connected, many of the leading societies and organizations have sought his own personal services to sing at their affairs during the Winter months. On many occasions he has refused offers to appear in vaudeville this season, as he is too busy to accept a long tour in vaudeville.

Pitrot Writing a Book on Vaudeville.

Richard Pitrot is working very hard at present on a book named "The Vaudeville Situation in America." This book will be very interesting, especially for all the profession abroad, as it will give a clear idea of vaudeville here, with all the details, to anybody not knowing the situation in this country. He will be assisted in this work by all the great European performers who have played here and traveled all over the country. This book will have a very big edition and will be sent and read all over the world.

Union Square Changes to Moving Pictures.

The Union Square Theatre, New York, will give up vaudeville. On Sunday, Feb. 23, the house will give its last vaudeville performance. It will reopen on Monday, Feb. 24, as a moving picture house. The success of the Bijou Dream, formerly Keith & Proctor's Twenty-third Street Theatre, has proved, it is announced, that the public wants this style of entertainment, and the management believes that the plan will prove equally popular in Union Square.

Resisto's European Tour.

Richard Pitrot has booked for a tour in Europe the American electrical wonder, Resisto. He opened Feb. 1, at Circus Schumann, and made an enormous success. He is booked with Schumann's for two months, and then goes to Apollo Theatre, Vienna, and from there to Orpheum, Budapest. After this he opens for a long engagement in London.

The Great Les Pages Return.

The Great Les Pages have returned from a long and successful engagement in Europe. They played there seven consecutive months without stopping. The whole tour was directed by Richard Pitrot, their sole European representative. They will open their American tour at the New Hippodrome, in Cleveland.

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The Soul Kiss	The Lady From Lane's
The Jesters	Madam Butterfly
The Merry Widow	Dream City
Joe Weber's Burlesque of The Merry Widow	The Merry Maidens
The Waltz Dream	Lady and the Lunatic
Peggy Machree	Cupid at Vassar
Yorke & Adams	The Hoyden
Miss Hook of Holland	Jardin de Paris
The Parisian Model	The Rich Mr. Hoggenheimer
Lonesome Town	Buster Brown
New York Hippodrome	The Grand Mogul
Nearly a Hero	The Ham Tree
Prince of Pilsen	The Little Cherub
Tom Jones	The Alaskan
Coming Thro' the Rye	Funabashi
Peter Pan	The Land of Nod
The Girls of Holland	Jersey Lilies
Toreadors	The Snow Man
Yama	Lola From Berlin
The Yankee Consul	Forty-five Minutes From Broadway
Woodland	The Talk of New York
Colonial Septette	George Washington Jr.
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"IT'S HARD TO LOVE SOMEBODY" (Who's Loving Somebody Else), "DINAH," "UNTIL THEN,"
"RED, RED ROSE," "JUST THE SAME," "IN BANDANNA LAND."

LAST YEAR.
"HE'S A COUSIN OF MINE"
"ALL IN, DOWN AND OUT"
"THE ISLAND OF BY-AND-BY"
"BUILD A NEST FOR BIRDIE"
"LET IT ALONE"

THE NEW HIT

"TAKE YOUR TIME"

THIS YEAR.
"THAT'S WHERE FRIENDSHIP ENDS"
"JUST AN OLD FRIEND OF THE FAMILY"
"I'M TIRED EATING IN THE RESTAURANTS"
"'TAINT WHAT YOU USED TO HAVE"

Ballads—"ONLY YOU DEAR," "FOR THE LAST TIME, CALL ME SWEETHEART."—Ballads

GOTHAM-ATTUCKS MUSIC CO., 50 W. 29th ST., N.Y.

Under the Tents.

WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations:

Alton & Anderson's.....Glenrock, Pa.
Anderson's United Shows.....Glenrock, Pa.
Ament's.....Hot Springs, Ark.
Al. Steele's Big 25 Cent Show,
Vandergrift Heights, Pa.
Barnum & Bailey.....Bridgeport, Conn.
Barnes, Al. G.....Pueblo, Col.
Barlow, Ed. P.....South Milford, Pa.
Bayne, J. T.....Altus, Okl.
Backer's Dad..124 E. Water St., Elmira, N. Y.
Buchanan Bros.....Des Moines, Ia.
Busby Bros.....Pana, Ill.
Bonheur Bros.....Augusta, Okl.
Buffalo Bill's Wild West...Bridgeport, Conn.
Brown Family.....Anderson, Ind.
Brown's United Shows,
717 So. Beach St., Syracuse, N. Y.
Billie Boughton's Overland Show,
Romney, Ind.
Bailey's, Mollie's Sons.....Houston, Tex.
Burke's Big Show.....Lincoln, Neb.
Brown's Combined.....Little Rock, Ark.
Bell Circus.....City of Mexico, Mex.
Colorado Grant's.....Oswego, Kan.
Clark Bros.....Atoka, Okl.
Cancie Bros.' Union Shows,
480 Reservoir Ave., Providence, R. I.
Clark's United Shows.....Alexandria, La.
Cole Bros.....Harbor Creek, Pa.
Campbell Bros.....Fairbury, Neb.
Crawford's, Col.....Box 577, Red Key, Ind.
Canada Frank.....Tipton, Ia.
Downie's, Andrew.....Medina, N. Y.
Dock's, Sam.....Fredericksburg, Va.
Dashington Bros.....Danville, Ill.
De Castro's, Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.....Marietta, O.
Ely's, Geo. S.....Meridian, Tex.
Elstun's Dog and Pony Show, Kansas City, Mo.
Freed & Perrine's.....Eaton Rapids, Mich.
Finn, Thos. L., & Co.....Hoosick Falls, N. Y.
Gentry's Dog and Pony, Nos. 1 and 2,
San Antonio, Tex.
Gorton's, S. F.....Toledo, O.
Gollmar Bros.....Baraboo, Wis.
Guyer, Chas.....Lexington, Mo.
Hagenbeck-Wallace Shows.....Peru, Ind.
Horne & Co.....Denver, Col.
Haag, E.....Shreveport, La.
Hall, F. W.....Atwood, Kan.
Hall's, Geo. W. Jr.....Evansville, Wis.
Hargreave's.....Chester, Pa.
Hall's Show.....Fond du Lac, Wis.
Harkness & Fox's Minstrel Circus,
McKeesport, Pa.
Heiner, Prof. J. H.....Beauregard, Miss.
Henry, J. E.....Stonewall, Okl.
Hibbard's, C. A.....Newbury, Vt.
Jones, J. Augustus.....Birmingham, Ala.
Joyce, James E.....Greenwich, N. Y.
Kelly's, J. J.....Lansing, Mich.
Kennedy Bros.....Perry, Okl.
Knight, C. H.....Dunkirk, O.
Lee Le Vant's Big Tent Show,
Thomsonville, Mich.
Lambrigger's, Gus.....Orville, O.
Lamont Bros.....Salem, Ill.
Lee Bros.....Cranston, R. I.
Lowry Bros.....Shenandoah, Pa.
Lemon Bros.....Dodson, Mo.
Lucky Bill.....Box 202, Quenemo, Kan.
Mackay's European Circus,
83 West Fort St., Detroit, Mich.
Marble's, W. R.....Spottsville, Ky.
Mead Dog and Pony Show...Brooklyn, N. Y.
Martin Bros.' Amusement Enterprises,
Savannah, Ga.
McDade's.....Owingsville, Ky.
Minelli Bros. (Nos. 1 and 2)...Delaware, O.
Murdock Bros.....Gardner, Mass.
Norris & Rowe's.....Santa Cruz, Cal.
Noble's, Chas.....Charleston, S. C.
Orton, R. Z.....Ortonville, Ia.
Pierce Amusement.....Goldsboro, N. C.
Publiones.....Cafe Central, Havana, Cuba.
Pan-American Show.....Dodson, Mo.
Rippel, C. A.....Frankfort, Ind.
Reed's, A. H.....Vernon, Ill.
Ringling Bros.....Baraboo, Wis.
Rigg's Wild West.....Parkin, Ark.
Robinson's, John, Terrace Park, Cincinnati, O.
Robbins', F. A., Communipaw Avenue and
Glendale Park, Jersey City.
Rice's Dog and Pony Show..New Albany, Ind.
Smith's, E. G.....Buckstown, Pa.
Sells-Floto.....Venice, Cal.
Sells, Wm.....Kansas City, Mo.
Smith, Prof. Harry.....Gratz, Pa.
Shipp, Edward.....Petersburg, Ill.
Steele's Circus...Box 310, Mauch Chunk, Pa.
Stewart's, Cap.....Fort Wayne, Ind.
Starrett's Circus.....Nanuet, N. Y.
Sun Bros.....Macon, Ga.
Silver, Bert.....Crystal, Mich.
Seibel Bros.....Watertown, N. Y.
Swift Bros.....Golden Gate, Ill.
Todt, Wm.....Cherriton, Va.
Teets Bros.....Charlotte Furnace, Ky.
Uden's Hippodrome and Wild West,
Flanagan, Ill.
Van Amburg.....Valdosta, Ga.
Wheeler, Al. F.....Marion, N. Y.
Wintermute Bros.....Hebron, O.
Whitney Bros.....Imlay City, Mich.
Washburn's, Leon.....Bound Brook, N. J.
Wood's J. L.....Latta, S. C.

ARTHUR BORELLA, clown and musical comedian, has been re-engaged for the Barnum & Bailey Show, making his third season with that show. He has been appearing in vaudeville this Winter with his musical specialty, and has not lost a week since closing with the show last October.

CONCERNING THE ENGLISH CIRCUS.

BY FRED "EQUES" MARTIN.

England does not possess a railroad circus, and such shows as we have commence their annual tour about the second Sunday in March. The show proper is preceded by the advance staff, which travels some eighteen stands ahead.

The advance wagon is usually one of a light type, with covered sides and a roof. On the sides are tastefully painted pictures of the features of the show. The wagon is probably decorated with several carved representations of the royal coat of arms. It is drawn by a pair of smart, piebald horses, and, as it enters a town, looks very effective. There is only one contracting agent, and with him he carries a staff of bill posters and "window billers." The agent arranges for the field, the rental of which may be anything from five dollars to an exorbitant figure. No license is required for a circus over here, except in the boroughs of Liverpool and through Scotland. To-day, the English shows do not employ a press agent; the advance agent generally places an advertisement in the principal newspapers of a town, and they, in return, will probably insert some slight notice of the coming of the show. Couriers, or even handbills are almost unknown as a method of advertising a concern, and the large posters portraying the features of the programme, are about one-half the size of those employed by American shows, and are not exceedingly artistic at that. The small pictorial posters such as used for "window billings" and covering small spaces, are frequently imported from America, and, though showy, one can see at a glance that they do not emanate from the better class houses. We have one house over here that prints posters for circuses and kindred entertainments only, and though its products are artistic and effective, it adds so few designs to its collection that the English public are almost as well acquainted with its paper as the showman, hence the leaning to American work.

The glories of the coming show are frothily set forth on what are termed "day bills," a rectangular sheet measuring about three feet by one and a quarter. The grammar, at times, is very inferior, and the descriptions crude and obviously the work of a person not overburdened with education. Years ago, many years ago, when the circus was the principal entertainment of England, "day bills" were almost faultless in their construction, and possessed a dignity not to be found to-day.

I have a large collection of bills of Astley's Amphitheatre—the most famous circus establishment England has ever had, where Van Amburgh and all the greatest performers of the time appeared—and these bills, though sixty-six years old, have a refinement and delicacy of description that you would try in vain to match in enlightened 1908.

The English circus does not build bill boards, as throughout the country there is an excellent arrangement of bill posting stations. Charges for this type of publicity are made by the sheet; sometimes, however, the whole affair is effected for a fixed sum.

"Lord" George Sanger is an advertiser of great sapience. A few years ago he made a feature of what the public believed to be a genuine Spanish bull fight. The posters bore a vivid representation of the famous sport, and, by the description on the day-bills, the people were led to imagine that Mr. Sanger was introducing bull fighting for the first time in England. Not satisfied with this, he had narrow slips of the most unshowman-like appearance sent around to shops who were advertising his show, by a quiet looking man.

On these slips, it suggested that the attention of the "Royal Society for the Prevention of Cruelty to Animals" should be directed to the fact that bull fighting was to take place at Sanger's Circus, visiting the town on a certain date.

The public never doubted but what this was the work of some humane resident, and it had the effect of working up excitement to its highest pitch, in every town, and filling the Sanger tents on its arrival. The "Bull Fight," I may say, was nothing else but a very clever act by two clowns and a donkey; the whole thing was so full of fun that everyone was more pleased than if they had seen the real thing, and never thought of passing adverse criticism as they left the show.

At the time when "Looping the Loop" was the prevailing sensation over here, Mr. Sanger had posters printed with "Looping the Loop" in large type, and, underneath, the name of his show. To the casual passer, it appeared, that "Looping the Loop" was to be an attraction with the Sanger Circus. The bill drew hundreds to the show, who had not taken the trouble to read the small lettering above the three words, which spoke of the Indians who would race 'round the ring, the performance being called—and then came the words—"Looping the Loop."

I remember a few years ago, a big show put forth some romantic descriptions of a "big spectacle" they were going to produce. Now, the English people were beginning to realize that it was little use expecting to see the wonders spoken of by the management. And the management, recognizing that the people were not so green as had been, to prove beyond doubt that they were going to show them something wonderful, had posters printed that invited all persons who had accommodation, to submit their charges to them for the board and lodging of several hundred people of various nationalities who were to appear in the "huge spectacle." Of course, some applied, but the thousands who did not argued that they must be bringing the advertised enormous company, and they would not require lodgings for them. And then it struck them that a show of such magnitude would be worth visiting. Of course, crowded houses were the consequence, the exact desire of the management, who were carrying the usual meagre supply of tentmen, etc., etc., who appeared in the "red fire" spectacle.

Appreciating the enormous hold football has on the English people, the managers of the Lord John Sanger Show trained a troupe of elephants to play the game with the clowns. This, in itself, was a strong attraction, but it was considerably strengthened when they put up a large goblet for anyone who could score three goals against their elephant goal keeper. A popular player in every town was secured by the agent who placarded the town, with the competitor's name, and displayed the goblet in a popular tradesman's window. The idea brought capacity houses in every town, and whether the man was successful in scoring against the elephant or not, he received the elaborate prize. What metal it was made of I can't say. Some time later this show stimulated business considerably by giving a suite of furniture in every town to some visitor to the show. The agent bought the suite and had it exhibited in its entirety, in the furniture dealer's window, several weeks before the show arrived, so that, with special posters, the affair was brought well before the inhabitants. On entering the show, in addition to the ordinary ticket, a numbered one was given which was retained by the purchaser. During the evening one of the Sangers entered the ring with a bag containing duplicates of all the tickets in possession of the audience. Anyone was invited to come forward and select one ticket from the bag. This done, the holder of the ticket bearing the number of the one extracted from the bag received the suite of furniture.

The English circus proprietor has a great love for concluding his performance with a "thrilling spectacle," in which elephants and unlimited red fire can be introduced. It is generally based on the Boer war, and is vividly depicted on the largest posters the concern carries. It is without exception the most disappointing feature of the whole show—that is to say, from the point of view of the man who expects to see what is advertised, but for those who have a vein of humor of any size it is not infrequently worth five times the admission fee, for the unconscious humor that is infused into it by the solemnity with which it is enacted.

In such productions no scenery is employed and, of course, when a war episode is presented, and you see all the horrors of war depicted with amazing fidelity, the piece, it must be admitted, is robbed of a trifle of its realism when you remove your eyes for one moment from the scene of carnage to beyond the fight, and observe—where should be the war-scarred scenery—tiers of people laughing and cheering at the display.

One of the funniest spectacles I have seen was where a fierce fight between cavalry took place in the ring itself, and at the same time a number of "warships" glided into the tent and took up positions around the ring. They were in reality a number of high lorries, the floor of which ran right over the shafts. Canvas painted to represent an ironclad was nailed all round, and each was equipped with a mast or so, and one sailor. The concerns were pulled along by horses—one to each vessel—that were concealed by the canvas. A place at the bow was cut for the horse to see his way.

The solitary sailor had a busy time of it, for with one hand he fired crackers out of a wooden cannon, and with the other he drove the horse by means of a hole in the "deck." The volley from the cannons on the battleships was either directed at the cavalry, who were still fighting about a foot away, or else at the dome of the tent. It was rather difficult to understand the position of the war. I think all the enemy's forces had been killed before the iron-clads came on the battlefield. They always kill the enemy off pretty quickly in an English circus. But still the sailors poured fireworks on to the surviving troopers; but they didn't seem to mind it a bit. Then some one lighted about a quarter of a hundredweight of red fire, and the band tore out the national anthem. It was all right, England had won, and the audience burst into wild cheers, and a moment later, they were fighting their way out of the tent almost choking. This is a fact, and the spectacle ran for a whole season with one of our principal shows. The foregoing is an outline of the average "war spectacle" produced by the English circus.

About fifteen mounted tentmen enter, dressed in shabby uniforms, and, after riding 'round the hippodrome track to a plentitude of music, the leader, called "the general," makes an entry on the back of a spirited horse. He is dressed in a very spandy second hand uniform, and pulls up in front of the "troops" to address them.

"Now, comrades"—all circus generals speak like this—"I have come here to tell you that the enemy is advancing upon us, and that we may expect a fierce battle before morning. And, I want each and everyone of you to fight for the glory of dear old England, and to maintain the name of the grandest army in the world." (Loud cheers from the army critics in the ten cent seats). "Now, comrades, I want a man to carry some dispatches to the next regiment; who will volunteer?" "I will, general," pipes a little boy of about fourteen years, dressed as a soldier.

"You, my brave little fellow? you're but a boy, and could not undertake this task in which you might lose your life."

"Well, sir, what more glorious death could there be than that whilst fighting for the flag of dear old England!" (Loud, ringing cheers).

Then a stalwart tentman, in said shabby uniform, spurs his horse out of the line. "No, general, let me take it. This brave fellow has, perhaps, a dear old mother in England waitin' for 'im to return. I, general, 'ave no one to think of me, no father an' mother—let me take it, sir."

"Well done, my brave lad," replies the general; "your wish shall be gratified, and may you return safely amongst us." (Cheers and deafening applause from the graceless rabble of the ten cent seats.)

The dispatch bearer leaves amid a lively tune from the band, and, just after his departure, the entire company retire. A minute or so after a few tentmen enter garbed as the opposing forces. They lay in wait for the dispatch bearer as he comes back past the band wagon, into the arena *en route* for the encampment of the other regiment. As soon as he gets nicely into the centre of the ring, and the band is playing slow music, one of the enemy, hiding near the band wagon, fires at the dome of the tent, and succeeds in wounding the brave dispatch bearer. He has an elaborate death in the ring, and the horse who is trained to do a little effective work over the body of its slaughtered rider, touches the sentimental section of the audience, entirely condoning all previous defects in the piece. Then the ambulance party arrives and bears away the body to the band blare of "Yes, let me like a soldier fall." This is greeted with great *eclat*. Then you are supposed to imagine the scene has changed. The programme does not tell you so, it only tells you it's "a thrilling war spectacle," but if you have seen one of these before you know that it's necessary to imagine that the scene changes now and again. A number of tentmen ride in on horseback, dressed as the British forces, and some representing the enemy. A blank cartridge battle ensues, and much racing round the ring and hippodrome track is indulged in until several tentmen ignite a number of piles of red fire, and by the time they are exhausted the two armies are out of the arena and the auditors are well nigh choked with the fumes of the fire.

Circuses are generally transported by horses alone, the elephants are seldom used for the purpose of hauling anything, except in the parade. The show always remains on the lot over night, proceeding to the next town at about 6 A. M. or later, as the season advances.

Work is commenced immediately on arrival and continued until breakfast time. There is no such thing as a cook tent attached to the English show. The performers and the management have their own living cars which are elegantly appointed, and of course they have their meals in these.

The workers go to the coffee houses up in the town or prepare food in their enclosure.

The big top is generally up by nine o'clock, and from that time to twelve the laborers are busy arranging the seats, etc. The seats of the English circus are formed of stair-like support, on which planks are laid. The shilling (25 cents) are bare. The one-and-six (37 cents), two shillings (50 cents) and two-and-six (60 cents) have carpets of varying qualities spread over them.

The Lord John Sanger Show, however, for their better class patrons, provide velvet covered garden chairs.

From the seats, around the walling of the tent, is a gangway of about six feet, and then an ellipse of bare seats, very little above the ground, runs round the entire tent. These seats are sold for sixpence (10 cents).

During the morning the performers amuse themselves by practising some new feat, or go visiting friends who are perhaps appearing at the local amusement enterprise. No business whatever is done before the parade.

We do not have side shows of any kind, as we run a ten cent seat, and it is considered by the proprietors that the institution of an additional attraction would prove detrimental to business in the big tent.

The parades with both the Sanger Shows were very handsome affairs years ago, but to-day they do not appeal to me in the same light. The Sangers are very clever in devising pageants. At one time they were largely instrumental in the organization of our lord mayor's processions.

The parade leaves the encampment ground between twelve and one o'clock, according to the time the local factories close for the dinner hour. A tour is made of the principal streets, returning as the men pass back to their employment. The afternoon show commences about half past two, and is attended principally by mothers and their children in the working class districts. In the more superior neighborhoods the gentlefolk, their children and servants are the chief patrons.

There are no grinders working outside the show, but there are liveried attendants, frequently African negroes, and even the managers are seen walking about shouting directions to the various seats. Some shows have ticket wagons; these are ordinary baggage wagons with pigeonholes in the sides. With shows that do not employ ticket wagons you walk up steps through an elaborately decorated entrance, pay your money and then pass down another flight of steps into the tent. We have some truly beautiful show fronts over here, all the work of one Alfred Smith, of Peckham, London, who is the leading show painter over here. His work has appeared frequently in the States with the Bostock, Ferrari and Mundy Shows. He excels in all kinds of circus menagerie scenes in oils, with which the English fronts are most liberally treated.

The John Sanger Show have a huge wooden front, with two arch entrances through which you walk straight into the circus. Inside, little boys walk round incessantly, selling books of the proprietor's life, and programmes at a penny each; others offer biscuits and sweets at a penny a bag, large in size, diminutive in contents. Another two, perhaps, meander round with trays of incipient lemonade at a penny a glass. I will not enter into any details of the performance, but suffice it to say that with one exception of the wicked spectacle, the acts are invariably very good.

The English circus audience is a peculiar one. They, in certain districts, do not assume a very critical attitude. In fact, in some places they will go into ecstasies of enthusiasm over a programme that would scarcely get a hand in a vaudeville house. But in some towns they are very critical indeed, and will loudly discuss the defects of the programme. In Lancashire, when a too bulky pad horse has appeared in the ring, the auditors have been known to bawl out "Tak table owt o' ring and nut 'ors in."

In some towns, an inferior programme will cause a riot, and the plant will suffer as a sequence, but a score or so mounted tentmen, armed with wooden stakes, and other mild sedatives, rapidly cools the ardor of the insurrectionists.

The English people are not difficult to handle. The average Britisher is somewhat philosophical, and, if he errs and is told of it, he doesn't want to take his coat off and fight everyone. That is to say, if he is told decently.

The English showmen are inclined to be rather polite with the public, and do not lose their patience and begin to utter pithy remarks as some of the boys with the American shows do.

In conclusion, I would say that we have no shows with more than one ring to-day. The Sangers, however, worked three rings, two stages and hippodrome races twenty-five years ago.

Only one show—and that a small one—employs electricity for lighting purposes, and the tenting season concludes about the second week in November.

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In Clark's Runaway Girls Co.
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'Christo Colombo'
ITALIAN TWO-STEP.
Sung with Great Success by
MR. DON LENO and FRANK PECK.
Published by P. S. CLARK AM. CO., N. Y.

'My Spanish Rose'
WALTZ.
Sung with Great Success by
MISS ESTELLE ROSE,
In Clark's Runaway Girls Co.
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'Dearie Hurry Pose'
OCTETTE TWO-STEP.
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THE GLORIOUS HIGHBALL.
OUT IN THE WOOLLY WEST.

I'D LIKE TO CALL ON YOU.
I WISH I HAD A GIRL.
TAKE ME BACK TO DREAMLAND.
THE NIGHTINGALE'S SONG.
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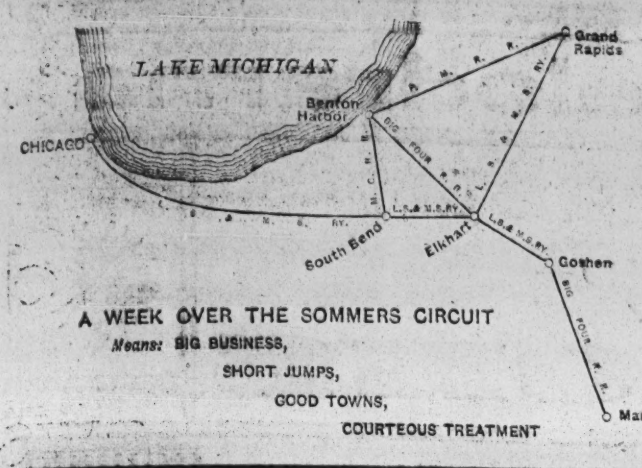

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"JES' JIM."
(A STAGE-HAND HERO).

Jim?
Ye want me to tell ye sumthin' o' Jim?
Why—ther' ain't very much ye kin say 'bout *him;*
He ain't no 'count, an' always wuz,
'Cept once, and *then* they said he did it 'cuz he jes' couldn't natch'ly help buttin' in;
'Twarn't aimin' fer glory, ner money—not Jim!

But I know a thing er two more than the rest
'Bout the way he come home, 'thout a coat er a vest.
I knowed it wuz in him; thet Almighty God
Hed made quiet, practical Jim o' the sod
Thet lies et the foot o' thet Throne, 'way up Thar,
What Parson Darius tells me is too far
T'ever be weary a-feelin' *my* steps.
But this is di-gressin'; I'll talk about Jim.

Thet dead man ye see, all wan-like, but ca'm-like—
Thet's Jim! Thet's him!
He's dead now, so now I kin tell
How he pulled me one night from the jaws uv a hell
Thet wuz breathin' hot tongues o' flames an' o' fume
Like nothin' on top o' this green earth uv ourn!

Ye see, him an' me wuz workin' the "props" Uv a road show w'at side-tracked a lot uv "fly cops"
Thet wuz arter the manager out in Shy-anne,
Fer jumpin' a board bill up in Glen Rock
By the Laramie Mount'ins; but I gotter stop—
An' go on about Jim.

They wuz spielin' a show where the swell heero-ine
Fast, by the villain, you know,
Wuz tied to a stake, 'cuz she spurned his love;
An' me an' ol' Jim wuz watchin' the brute
A-tyin' her there, an' then fetchin' off
The timber w'at laid by the stake at her feet.

He left her—the villain, I mean—don't ye see,
An' the flames hed got started, when it seemed to me
A bit too ree-listic; her dress wuz in flames,
An' the hee-ro—whose part in the show was to save—
Got scared o' the thing an' near lost his brains.
He run fer the stage door, along o' the rest,
An' the auj'ence shouted, an' I thought the best
Wuz to do the "gran' stan'," so I rushed to the gal
An' tore her away from the stuff; but ye see—
In tryin' to save her, the flames hed got me!

The show-house wuz empty; the crowd hed vamoosed;
She lit fer the street, and I seen 'twarn't no use
To try to do nothin' fer her, fer the stuff thet wuz hangin'
Hed caught, an' wuz bright from the war an' the rage
Uv the flames' blazin' light.
I tried to git out, but the stage door wuz blocked;
The curtain hed dropped an' my way there wuz stopped
By a sheet-iron wall thet wuz gittin' red hot!
My thoughts went back to the time, when a tot,
My dear, lovin' Mammy hed taught me to pray.

An' there, in the midst o' the fire an' heat,
I sent up a word—'twarn't much, but 'twas neat
From the heart—an' I thought I'd soon be
In what I hed learned wuz the next world, to me;
When I heard a crash, an' up in the loft
Saw Jim! He'd broke through a winder, along o' the ties,
An' down on a rope he came slidin' to me!
God knowed what next happened, fer I fainted then;
But when I come to, a big gang o' men
What never hed knowed what it wuz to shed tears
Wuz crowdin' about me, awaitin' the time
When I should ree-cognize; it come to me then!

I ast about Jim! They told me thet he
Hed slipped a noose 'round me an' pulled me aloft
To the flies; then done a sensational shin up to me.
He lowered me down to where they all stood,
But slipped in makin' his slide,
An' broke both his arms ez he fell by my side.

Poor Jim! He went foolish right arter this thing,
An' all I could do wuz to fetch him a thing
Er two once in a while, which he, even in stupor,
Well knew wuz from me.

Thet's all, friends; I loved him; an' I tell you what!
In spite uv his wild sowin' oats, an' the lot,
Thet *one* thing'll save him to go up Above!
He *may* hev ben bad, but they say—"God is Love!"
So's—Jim!

JOHN T. PRINCE JR., 1907.

NOTES FROM LEW VIRDEN'S MERRY MUSICAL COMEDY, "The Wizard of Wall Street."—We are still filling the dates booked a year ago, and more than making good; while business before Christmas was not big, the show paid salaries every Saturday night, and had some left to the good. Business since Jan. 1 has been great. The condition in Oklahoma are improving all along the line, and we found several new and nicely built theatres; also at Ponca City and Blackwell, Okla. Chikasha is another good town down here. We played to big business Jan. 24, and went there for return date Feb. 8. Mr. Virden is now booking his two shows for next season—"The Wizard of Wall Street" and "That News Girl." Miss Dunlap, the star of "The Wizard of Wall Street," is the biggest hit "News Girl." Miss Dunlap, the star of "The the show plays she receives the praise of both press and public. "That News Girl" is written for her, and the prospects for its success are very flattering.

Another Chicago Playhouse.

THE STAR AND GARTER HAS AUSPICIOUS OPENING.

Sunday afternoon, Feb. 9, witnessed an unusually large crowd wending its way to the corner of Madison and Halsted Streets, Chicago, where the magnificent new house, The Star and Garter, devoted to burlesque, was to have its opening. It was announced to be "The most beautiful Theatre in Chicago," and certainly there is none handsomer. It is one of the most gorgeous, and yet one of the quietest in tone, which could be imagined. To residents of and visitors to New York it might be said that the decorations of the proscenium more nearly approach those of the New Amsterdam than any other house, which is not strange when it is known that the W. P. Nelson Co., who had the designing of the decorations of this house in charge, also decorated the New Amsterdam.

A little less than a year ago Richard Hyde, of the firm of Hyde & Behman, sought a spot where he could erect a burlesque house in Chicago, and finally purchased this site on Green Street, 150x119ft., with the Madison Street entrance of 40x60ft. There is no other single property in Chicago as large as this which is exclusively devoted to the theatrical business. The entrance is most imposing, and the tone is one which impresses the visitor with the idea that attractiveness in subdued tones was sought and obtained. The front is of white glaze terra cotta in L'Art Nouveau style; the entrance is protected by a marquise, 25ft. wide, and extending to the curb, built of copper, and elaborately decorated.

The lobby, 30x46ft., is in marble and mahogany, handsomely blended; the ceilings are panels of Sienna marble, as are the walls, with Sienna pilasters carrying the ceiling beams of marble. The lobby is handsomely lighted by two gilded sunbursts in the ceiling.

The auditorium is the most spacious in the city, with the exception of the Auditorium Theatre, and the house holds nearly 2,000; the seats are very wide and comfortable, being upholstered in leather, and the space between rows is much greater than in most other houses. The aisles are wide, and there is never more than a row of ten seats between aisles. Every effort has been made looking to the comfort of the audience. The view of the stage is perfect from all parts of the house, and each row of seats has been raised above that in front, making the decline to the orchestra rail a good one, and yet not too steep; the house is very deep and also very wide.

The balcony stairs start from one side of the lobby, and are separated from it by bronze grilles. The smoking rooms and men's lavatory are in the basement, while the ladies' retiring room, all finished in marble, is on the Green Street side of the house. The coat room is large, and there is a marble drinking fountain in the lobby.

Everything in the fireproof line has been supplied which human ingenuity has thought of. There are no wooden floors or trimmings; the doors are virtually the only wooden things about the place; the floors are made of a composition of asbestos on the concrete flooring. There is not a column in the seating space of the house.

The boxes are all arranged above the main floor of the house, and are in three tiers, there being nine on either side of the proscenium, which, together with the mezzanine boxes, gives ample room for box parties.

The decorations of peacocks, fruits, leaves, vines and animals, which form such a feature of the New Amsterdam Theatre decorations, are seen here, and although not in such profusion, the effect is very handsome. They are in pale tinted green, with ivory tinted box fronts, trimmed with ornaments brought out in metal lustre and gold leaf. The painting over the proscenium is "Beauty, Love and Dance;" the boxes are draped in green silk velours.

The ventilating system is of the best; in the ceiling are grilles. The exits are splendidly arranged, and in case of panic the house could be emptied in a very short time. There is an open space on three sides of the house. The forty emergency lights are controlled from the box office, and the exits from the stage switchboard.

The stage is 90x40 feet, and 65 feet to the grid, and is thoroughly equipped for handling the largest production which could possibly be sent in. The stage and dressing rooms are furnished with automatic sprinklers, and there are three tanks 95 feet above the stage, having a total capacity of 18,000 gallons of water. The pipes for the theatre are connected with a special motor in the boiler-room, which has a capacity of forcing water through at a rate of 500 gallons a minute, and are also connected that the fire department can connect from the street. An automatic ventilator, octagon shaped, 16 feet across, is in the roof of the stage, to allow smoke to escape in case of fire. The steel curtain is five inches thick, and works by hydraulic pressure easily, independent of electric power. There are sixteen dressing rooms, all fireproof, and the basement under the auditorium is being fitted up as a rathskeller, with a wide entrance from Madison Street.

The foundations have a spread of from 5 to 12 feet of concrete; the floors are concrete, and all plastering is directly on the walls or over metal laths.

Close to half a million has been expended in making this as safe as any theatre in the world, as well as one of the handsomest, and the criticism of the first audience proved that the management had expended the great sum to the best advantage.

Charles Robinson and his Night Owls, in "Who Stole My Wife?" and "Solomon, the Soldier," formed the opening bill, and the company was a fine one, embracing in the olio: Mildred Flora, comedienne and slack wire walker; Adele Palmer and company, in "The Ice Man;" the International Musical Trio, Lala Selbini, and Cook and Madison, very clever comedians and dancers.

W. P. Nelson Co. designed and executed the decorations; Wells Bros. were the building contractors; Francis M. Barton superintended the construction; James H. Hirsch made the uniforms of the attaches; F. P. Smith made all the ornamental iron and bronze work; the Zander-Reum Co. was the plastering contractor; the Philip Carey Mfg. Co. supplied the magnesia flexible cement roofing; John A. Wickum Co. supplied the electrical equipment; J. C. Deacon supplied the lumber; the Union Interior Finish Co. supplied the interior finish; H. G. Vogel Co. the automatic sprinkler system; James A. Miller & Bro. the copper work on the marquise; Elevator Supply & Repair Co. the steel curtain, rigging loft equipment and scenery counterweight system.

The executive staff for the theatre follows: Hyde & Behman Amusement Co., directors; Richard Hyde, proprietor; V. J. "Sport" Herrmann, manager; Robert L. Stevenson, treasurer; Charles W. Potter, assistant treasurer; Dean Cameron, advertising agent; L. H. Simons, musical director; M. H. Lydle, superintendent of auditorium; W. F. Brown, stage manager; Edward Crawford, electrician; W. Oakes, properties, and Lawrence E. Miller, chief engineer.

Matinees will be given daily. The Behman Show, with Frank D. Bryan's Congress of American Girls, and Pete Curley and Mollie Williams, with a company of sixty people, will be the attraction for the second week, commencing Feb. 16.

CHICAGO'S THEATRICAL HISTORY IN BRIEF.

Seventy-five years ago, Chicago, now the metropolis of the West, and the second largest city in America, was a village, which, at its election of trustees, cast twenty-eight votes.

The first public exhibition at which admission was charged occurred in February, 1834 (Mr. Bowers impersonating "Mons. Chaubert, the celebrated fire-king, who so much astonished the people of Europe"), at the home of D. Graves, 88 Lake Street. In the Fall of 1836 the Grand Equestrian Arena was seen at 172-176 Lake Street. Dean & McKinney endeavored to run a theatre in 1837, but, owing to the excessive license demanded, abandoned it. The first real play was given in the dining room of the old Sauganash Hotel, which stood where later was the famous "Wigwam," in which Abraham Lincoln was nominated for the presidency, May 18, 1860. Isherwood & MacKenzie made the Sauganash accommodate 200 people, charging seventy-five cents, opening it Oct. 17, 1837, with "The Idiot Witness, or a Tale of Blood." Mr. MacKenzie was an uncle of the late Joseph Jefferson. The company appeared for several weeks, returning the following year. William Warren and Joseph Jefferson were both members of it.

The Chicago Theatre was opened in May, 1838, at Nos. 8 and 10 South Dearborn Street, and many of the stars of later days were members. The Chicago directory of 1839 contained the names of eleven actors. The first regular advertisement of a theatrical performance appeared in a Chicago paper Sept. 9, 1839. The first Shakesperean performance ("Romeo and Juliet") occurred Oct. 7, 1839. The financial panic of 1837 practically put an end to local theatricals for about seven years, but early in 1842, Mr. J. G. Porter reopened the Chicago Theatre. The Chapman Building, Randolph and Wells Streets, was opened Sept. 27, 1842, by Wm. P. Hastings, as a theatre. A museum was started at 73 Lake Street in 1844. Chicago's theatrical history is scant for the succeeding two years, but Christy's Minstrels appeared at the City Saloon June 30, 1846; Howe & Mable's Arena followed Aug. 21.

In October of that year the National Theatre (formerly the Chicago) was opened, but in December became the People's, opening with "The Hunchback." It was renamed the National the following January, but was burned Feb. 1, 1847.

John B. Rice (late mayor of the city) erected a theatre for $4,000, on the South side of Randolph Street, in 1847, opposite the present Colonial Theatre. This was called the New Chicago, and opened June 28, fifty-four days after work was first started. James Hubert McVicker, later one of Chicago's most prominent managers, made his debut here May 2, 1848. In the following June, Raymond & Waring's Menagerie, Winter's Diorama, Rice's Theatre, Winchell's, with singing, and the Court House, with Tom Thumb, were all in full blast. Julius Brutus Booth made his local debut at Rice's, in "Richard III," Sept. 22, 1848. Grand opera was given in the early Summer of 1850, but the theatre burned July 30. Nothing daunted, Mr. Rice rebuilt, with the entrance on Dearborn Street, opening Feb. 3, 1851, the building having cost $11,000. In 1861 it became a business house. North's Amphitheatre stood on the South side of Monroe, East of Wells Street, and was renamed National, continuing until 1864. In 1852 the first railroad train entered the city in charge of Thomas G. Davis, father of Will J. Davis, present manager of the Illinois Theatre.

McVicker's Theatre, which recently celebrated its fiftieth anniversary, opened Nov. 5, 1857, where the present theatre stands. It was remodeled in 1864; rebuilt in 1871 at a cost of $90,000; burned six weeks later in the great fire; rebuilt and reopened Aug. 15, 1872; remodeled in 1885, and again burned Aug. 26, 1890; reopened March 31, 1892, and is in practically the same form at the present time.

Crosby's Opera House, one of the historic places of the city, on the North side of Washington Street, between Dearborn and State Streets, was opened April 26, 1865, at a cost of $500,000, and here grand opera, the great spectacular plays, including "The Black Crook," as well as the great tragedians, were seen. This also burned in the great fire.

Col. Wood's Museum, 111-117 Randolph Street, was opened Aug. 17, 1863, and in the following November converted into a theatre, and at one time named after Frank E. Aiken. Aiken's Theatre, Dearborn, South of Washington Street, opened in January, 1869; called the Dearborn in August. The third Aiken Theatre, Wabash Avenue and Congress Street, was opened Oct. 7, 1872, by the Theodore Thomas Orchestra, and burned July 14, 1874, in "The Second Chicago Fire." Bryan Hall, 87-89 Clark Street, opened in 1869; the first Academy of Music, 124 Washington Street, opened Dec. 1, 1862; the first Olympic, Clark and Monroe Streets, opened July 15, 1868; the Globe, Desplaines, between Madison and Washington Streets, opened Nov. 21, 1870, and was the only theatre not burned in the great fire; on the walls of the old post-office, Dearborn and Monroe Streets, after the great fire, a theatre was built, opening Jan. 11, 1875, by Leonard Grover. J. H. Haverly reconstructed it in 1878, and named it Haverly's; it was demolished in 1880. Will J. Davis made his local professional debut here as Haverly's principal assistant.

In 1870 Richard M. Hooley ("Uncle Dick") changed Bryan's Hall into Hooley's Opera House, opening it Jan. 2, 1871, with Hooley's Minstrels; this was also destroyed in the great fire; the house was rebuilt, called the Coliseum, later Hamlin's, and was remodeled in 1880 as the Grand Opera House, and leased to John A. Hamlin, and it is known as such at present. Hooley's Theatre, now Powers', was built by Mr. Hooley, and opened Oct. 17, 1872; later known as Haverly's, following which Mr. Hooley became sole owner until his death in 1893. Harry J. Powers, connected with Mr. Hooley since 1877, secured control then from the Hooley Estate, and changed the name to Powers'. It has always been known as "The Parlor Home of Comedy." The house was completely reconstructed in 1898.

Another Haverly's was built on Monroe, between Dearborn and Clark Streets, and opened in 1887, with Robson and Crane, in "Twelfth Night;" Ellen Terry rechristened the house Columbia, Jan. 31, 1885; it was burned March 30, 1900. Meyer's Opera House, Monroe, between State and Dearborn Streets, opened Sept. 23, 1872; the Standard, now Bijou, Halsted and Jackson, was opened by Ray Templeton, Dec. 31, 1883; the Chicago Opera House, Washington, near Clark Street, was opened Aug. 18, 1885, by David Henderson; the New Chicago Theatre, now the Olympic, opened in August, 1876, under J. H. McVicker; Hopkins', now the Folly, opened Oct. 1, 1884; the Windsor, later the Lincoln, North Clark and Division Streets, opened Sept. 16, 1886, and burned about six years ago; the Haymarket, Madison, near Halsted Street, opened Dec. 24, 1887, under Will J. Davis; Baker's, later Havlin's, now Columbia, opened Nov. 6, 1888; the Clark Street Theatre, Clark and Kinzie Streets, later the American, and now Buson's, was opened Oct. 27, 1889, by H. R. Jacobs; the Alhambra, Nineteenth and State Streets, opened Sept. 1, 1890.

The Auditorium was dedicated Dec. 9, 1889, by President Harrison and Adelina Patti, under Milward Adams, who is still the incumbent; the Schiller, later the Dearborn and now the Garrick, was opened September, 1892; Henry Miller opened the Great Northern, Quincy, near State Street, Nov. 9, 1892; the Studebaker was opened as a hall for concerts Sept. 29, 1898; first used as a theatre by Henry W. Savage, April 3, 1899.

The Illinois Theatre, Jackson Boulevard, near Michigan Avenue, opened Oct. 15, 1900, under Will J. Davis, with Julia Marlowe, this being the first house in Chicago to be devoted exclusively to theatre purposes. Mr. Davis, the dean of local managers, has always been in charge. The Iroquois, now the Colonial, opened Nov. 23, 1903, with "Mr. Bluebeard," was partially destroyed by fire about a month later, during Christmas week; later opened as a vaudeville theatre, but was not prosperous; reopened as a musical comedy house by George W. Lederer; the La Salle, formerly Blue Ribbon Concert Hall, Madison, near Clark Street, recognized as the home of musical comedy, opened with "Chow-Chow," in October, 1902; Steinway Hall, Van Buren Street, near Michigan Avenue, was first used as a theatre early in the season of 1906-07, and known as the New, but the project (that of an endowed theatre) failed; B. C. Whitney remodeled and enlarged it, opening it March 30, 1907, as the Whitney Opera House, with "A Knight for a Day;" the Majestic, Monroe, between Dearborn and State Streets, opened Jan. 1, 1906, and is devoted strictly to vaudeville; the College, Webster Street and Sheffield Avenue, opened June 4, 1907, and is considered one of the handsomest houses in the country; the Pekin, Twenty-seventh and State Streets, is the home of the only colored stock company in the world; the Bush Temple was first used as a theatre in 1902; the Empire, Madison, opposite Union Street, has been recently rebuilt, opening May 6, 1907 (it was originally opened Sept. 14, 1893, and burned in 1899; it is now one of the handsomest burlesque houses in the country); the Virginia, Halsted and Madison Streets, opened Oct. 19, 1907, with musical comedy and vaudeville. The Criterion was opened Sept. 5, 1881; bought by Lincoln J. Carter Aug. 12, 1899; the International was built for a cyclorama in 1890, and opened as a theatre about four years ago.

Other houses include: the Academy, which was opened about thirty years ago; Sam T. Jack's, opened January, 1891, and closed April 30, 1905; the Trocadero, opened as the Savoy in 1893, and as the former Sept. 2, 1899; the Orpheum, opened Sept. 9, 1907; Schindler's, opened June 9, 1906; the Gaiety, opened Nov. 4, 1907. There are several others, the date of opening of which could not be secured at this writing, such as the Calumet, Star and the Lyric.

LEN RODGERS AND CHAS. L. BECK, principal comedians with Benjamin & Dixon's "The Second Hand Man," write that they are in their seventh week in Canada and business is fair. Cast: Levi Lavinsky, Len Rodgers; Hunting Grubb, Chas. L. Beck; Dolly Footlights, Mae Harrison; Si Simpkins, John E. Lerch; Mae B. Wright, Lillian Drew; Mae B. Wrong, Camille Sawtelle; Dr. Dope, Wauda F. Adams; Jane Simpkins, Edna Forest; Sheffield Sharp, Jack Norfolk; Rachael Lavinsky, Mazie Adams; Pat Casey, Joe La Croix; Buttons, Anna Stanley. They add that they are scoring a success in their songs. The show closes with Rodgers and Beck's original finale, entitled "The March of the Fraternities." Each fraternity is represented by two choruses attired in the colors of the order, with their emblem embroidered in gold on the torso.

NOTES FROM THE LAURA WINSTON CO.—This attraction will close an engagement of thirty-four weeks at White's Theatre, Escanaba, Mich., Feb. 16, under the management of the White Amusement Co. On Feb. 17 Miss Winston opens at the new Bijou Theatre, Green Bay, Wis., under management of Danforth & Campbell. Miss Winston will be supported by Cecil J. Lionel, Harry Royale, W. H. Long, Willis Van, P. J. Garvin, Otto Hazelbower, Henry Dettman, Pearl Stearns, Lillian Morris and Violet Van. All productions will be under the personal direction of Cecil J. Lionel. Special scenery and equipment are being prepared by the new management. The opening bill will be elaborate, and every detail will be given special attention.

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THE FRANK QUEEN PUBLISHING CO. (Limited)
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ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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THE WESTERN BUREAU

of THE CLIPPER is located at Room 504, Ashland Block, Chicago, John T. Prince Jr., manager and correspondent, where advertisements and subscriptions are received at our regular rates.

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Located at 14 Leicester Street, Leicester Square, London; W. C., Henry George Hibbert, manager, where advertisements and subscriptions are received at our regular rates.

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QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONE WEEK ONLY. IF THE ROUTE OF ANY THEATRICAL COMPANY IS SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

DRAMATIC.

Y. N., Pittstown.—We have no knowledge of the whereabouts of the party. Address party in care of this office and we will advertise the letter in THE CLIPPER letter list.

M. B., Chicago,
ANXIOUS, and
G. O. G., Easton.—See answer to Y. N., above.

A. R. T., Chicago.—Use common charcoal about the thickness of the thumb for black and white sketches. For color work use Lecturer Crayons. The latter can be obtained from the American Crayon Co., Sandusky, O.

R. H. G., Macon.—Address the Enterprise Music Supply Co., 46 West Twenty-eighth Street, New York City.

E. O. B., Poughkeepsie.—Address Wm. Coty, 27 East Twenty-second Street, New York City.

A. B., New York.—We have no means of knowing her salary.

MUSICAL, Detroit.—Letter has been sent for.

CONSTANT READER.—Address T. H. Winnett, 1402 Broadway, New York City.

A. M. J., Perth.—Charles Frohman, Empire Theatre, New York City.

G. E. R., New York.—It was produced in Philadelphia before it came to New York.

L. C. P., Wooster.—We have no means of knowing.

Mrs. H. B., Johnstown.—Advertisement would cost $1.40 in half inch space. Send for rate card.

B. L., New York.—Charles Warner appeared in "Drink," at the Metropolis Theatre, New York City, Nov. 23-28, 1903.

CARDS.

"POKERISIS."—With the exception of flush and straight, the terms are unknown to us, and therefore we can not answer.

T. J. K., Boston.—A wins.

H. R. T., Cleveland.—A wins.

C. N. F., Albany.—1. The hand is dead. 2. All the hands are dead, and a new deal is required.

W. A., Otis.—A wins.

C. A. S., Boston.—Yes. The build can be made as you state in your communication, and the 7's in your hand can be played as you state.

ONE OF THE MEMBERS.—A wins by virtue of his claim.

G. A., Amesbury.—As B discovered his mistake he was privileged to trump if he so desired, and was not compelled to follow suit.

J. C. C., Danbury.—As the cards were not properly dealt it was a misdeal.

X. Y. Z., Danville.—THE CLIPPER is its own authority. However, there are several standard authorities on the game published in book form which can be procured from any leading book dealer. Dick & Fitzgerald, 18 Ann Street, New York City, can probably furnish you with books on the game.

MISCELLANEOUS.

A. J. C., New York.—A ferryboat is one thing, a train another. The only similarity is that they are common carriers. Therefore, the answer to your query is no.

A. B.—The race is for two-year-olds.

OUR CHICAGO LETTER.

FROM OUR OWN CORRESPONDENT.

Western Bureau of the N. Y. Clipper, 504 Ashland Block.

CHICAGO, Feb. 15, 1908.

With two holidays coming within ten days of each other there is much chance for the matinee lovers to get busy at the many splendid performances in the city, and by the same token it is safe to say that there has never been a season when Chicago has been favored with so many legitimate and interesting successes in the down town houses. The Loop changes for the week of Feb. 16 embrace a revival of "The College Widow," at the Studebaker; a return, for his farewell, of Denman Thompson, in "The Old Homestead," at McVicker's; Mrs. Fiske and her company, in "Rosmersholm," at the Grand, and Fiske O'Hara, at the Great Northern. The several long term successes, viz.: "The Merry Widow," "The Man from Home," "The Witching Hour," English Grand Opera, "The Girl Question" and "A Knight for a Day," remain, though the latter will enter its last fortnight, 16. Maxine Elliott, at Powers'; Anna Held, at the Illinois, and "The Follies of 1907," at the Auditorium, remain to fine business, the first being in her final week; the other two will remain for several weeks. Business shows a marked advance in the past few weeks, and all the houses are looking better, of late.

ILLINOIS (Will J. Davis, manager).—Anna Held, in "The Parisian Model," has returned to the capacity she left behind her last season, and this time brings Otis Harlan and a splendid company for this type of entertainment. The advance sale is enormous. She will remain four weeks in all.

POWERS' (Harry J. Powers, manager).—Maxine Elliott has a very pleasing and successful offering in "Myself—Bettina," a four act play by Rachel Crothers. Her second and last week begins 17. The consensus of opinion is that Miss Elliott's triumph has been emphatic—perhaps greater than she has achieved in anything heretofore. John Drew 24, in "My Wife," for three weeks.

GARRICK (Herbert C. Duce, manager).—"The Witching Hour," with William Morris and its fine supporting company, plays on to big returns at every performance, and is winning deserved plaudits nightly. Its stay is indefinite.

AUDITORIUM (Milward Adams, manager).—"The Follies of 1907," with its big cast and fine scenic production, is doing a splendid business at this big house, and the only seats not filled well are in the gallery, but the prices for the other seats are so small that everyone sits down stairs. Lucy Weston, the new member, has made a big hit, and Bickel and Watson, Grace La Rue, Frank Mayne, Lillia Lee, Marius Libby, Mlle. Dazie, Grace Leigh and the others, are duplicating the success which they made earlier in the season at the Illinois.

COLONIAL (George W. Lederer, manager).—"The Merry Widow" still attracts a long line daily in the lobby, and at each performance the house is sold out, and the crowds encore all the musical gems. George Demarel will soon leave to join the New York cast, and his loss will be felt, as he is very popular. Donald Brian, of the New York cast, who was last seen here in "Fifty Miles from Boston," at the same house, will change places with him.

STUDEBAKER (Ed. J. Sullivan, manager).—After a successful engagement, May Robson leaves 15, and is succeeded, 16, by "The College Widow," which has not been seen here in some time. The cast is said to be a good one, and the play will undoubtedly enjoy good business during its three weeks' stay.

McVICKER'S (Geo. C. Warren, manager).—James O'Neill, having played to a succession of capacity houses, in "Virginius," "Julius Cæsar" (first week) and "Monte Cristo" (this week), leaves 15. Denman Thompson will be warmly welcomed 16, in "The Old Homestead," and this will be his last appearance in this city. The production will be marked with all the attention to farm life detail which has made it a favorite for nearly twenty years. "The Man of the Hour" March 1, for four weeks.

GRAND (Harry Askin, manager).—Wilton Lackaye has amused good sized audiences for the past two weeks with his curtain speeches, which showed that the actor did not take "The Bondman" seriously any more than the public did, and at the same time both star and his company did all possible with the material supplied. Mrs. Fiske comes Feb. 17, for two weeks, in "Rosmersholm," with Geo. Arliss, Fuller Mellish, Bruce McRae, Albert Brunig and Florence Montgomery.

CHICAGO OPERA HOUSE (Frank S. Rivers, manager).—William T. Hodge, in "The Man from Home," continues to sold out houses, which is the best verdict and notice that could possibly be given. The play is one of the greatest successes of many seasons, and the company is as great as the play. The two hundredth performance will occur on March 2.

GREAT NORTHERN (Fred C. Eberts, manager).—"Me, Him and I" has done a fine business this week, and the piece pleased as heretofore. Fiske O'Hara, in "Dion O'Dare," comes Feb. 16; Cecil Spooner, in "The Dancer and the King" and "The Girl Raffles," 23.

LA SALLE (Mort H. Singer, manager).—In the height of its prosperity, "The Girl Question," which has been playing to fine houses here, will be taken off and succeeded by "The Honeymoon Trail," another offering by Adams, Hough and Howard, who were the sponsors for the present offering and "The Time, the Place and the Girl." The three hundredth performance will occur 23, and shortly thereafter the new piece will be put on. It is announced that all the company members will have places in the new piece, the scenes of which are laid in the West.

WHITNEY (Sam P. Gerson, manager).—Farewells are being said to the record breaking "A Knight for a Day," which will terminate its wonderful local run 29, with five hundred performances to its credit. Eddie Redway is going on the road with the piece.

COLLEGE (Elizabeth Schober, manager).—"A Temperance Town" seems just as popular to-day as when its clever author produced it about fifteen years ago. Laughs came fast this week, and the company had a good rest from the heavier pieces. "A Bachelor's Romance" 16, "The Lightning Conductor" 23.

BUSH (Harry M. Holbrook, manager).—"Shenandoah" had a beautiful production this week, and the players gave fine performances of the various parts. In the leading parts were Adelaide Keim, as Gertrude Elingham, and Edw. B. Haas, as Col. Kerchival West. Messrs. Corbett, Lowe, Fitzsimmons and Long, and Misses Erelyn, Potter and Hill, had good parts and played them well. It was one of the most enjoyable performances seen here this year. "The Three of Us" 17.

INTERNATIONAL (Ellis F. Glickman, manager).—"Faust" has been beautifully presented this week, and the audiences have been large and enthusiastic. The opera company seems to be a deservedly permanent feature. "Tannhaeuser" 16.

PEOPLE'S (Frank Beal, manager).—"How Hearts Are Broken" was an interesting offering this week, and reaped good returns. "Home Folks" is due for 17, and will have special production. "David Harum" 23.

HOWARD'S (James J. Lederer, manager).—The final week of stock, under the management of Howard & Kilroy, will close 16, and the following day James L. Lederer, who is well known in local theatrical circles, will take over the house, and after making a number of alterations, will reopen it with high class vaudeville. "In Louisiana" was the closing bill.

MARLOWE (Charles B. Marvin, manager).—"Quo Vadis" was finely presented this week, and the returns were fine.

PEKIN (Robt. T. Motts, manager).—"Honolulu" will be revived, and as it was one of the biggest of last year's successes, it will probably do well. J. Ed. Green has rewritten and revised it, and will stage it. James T. Brymn has furnished new music. Harrison Stewart will have his old laughable part, and will be assisted by the full Pekin Theatre Co. and the big chorus.

MAJESTIC (Lyman B. Glover, manager).—Bill week of 17 includes: Walter Jones and Blanche Deyo, Rocking Chair Girls, Ray L. Royce, Empire City Quartette, De Witt, Burns and Torrence, Burton and Brooks, Jordon and Harvey, the Three Ernesto Brothers, the Three Yoscarys, Rawson and June, Willie Silver, and the kinodrome.

OLYMPIC (Abe Jacobs, manager).—Bill week of 17 includes: Edna Aug, Mason and Bart Galetti's monkeys, Mignonette Kokin, Thorne and Carleton, Bert Levy, Bootblack Quartette, the Tanakas, Morris and Hemmingway, Andrews and Feld, H. B. Burton, and the kinodrome.

HAYMARKET (Wm. F. Newkirk, manager).—Bill week of 17 includes: Nance O'Neil and McKee Rankin, Fox and Foxie's Circus, the week of 17 includes: Nance O'Neil and McKee Rankin, Fox and Foxie's Circus, the Baggessens, Clinton and Jerom, Dixon, Anger and company, Grant and Hoag, the Roberts Four, Kipp and Kippy, John Miller, Lewis and Chapin, Slater Brockman, and the kinodrome.

SCHINDLER'S THEATRE.—Bill week of 17: Jessie Keller Troupe, Sadi Alfarabi, Anna Benton and company, Rappo Sisters, Heath and Emmerson, and Dick Walsh.

NORTH AVENUE THEATRE.—Bill week of 17: Edwards Bros., the Four Franks, De Orla, Quinn Trio, Sugimoto Japanese Troupe, Daisy Dowling, Geo. Baker and company, and Mayo and Brown.

TEDDY THEATRE.—Bill week of 17: Loraine Buchanan and company, Gordon and Marx, Virgiula Bernard, Omar, Hart and Hart, and Le Compt.

IOLA THEATRE.—Bill week of 17: Huegel Bros., Brewer, Walmsley and company, the Helders, Bertha Phillipe, and Rand and Rand.

IMPERIAL THEATRE.—Bill week of 17: Hawes Sisters, Farrante, Fred Swift, Rice Bros., Florence Pierce, and Leroy Bland.

CRYSTAL THEATRE.—Bill week of 17: Unique Duo, Smiling Harris, and Foster and Hughes.

NATIONAL THEATRE.—Bill week of 17: McCune and Grant, Annetta Link, the Great Militaire, the Three Misits, Acme Trio, and Perrin and Crosby.

ACADEMY (Wm. Roche, manager).—"Superba" did a good business this week, and is followed 16, by "Around the Clock." W. H. Turner, in "His Terrible Secret," 23.

BIJOU (William Roche, manager).—"The Great Express Robbery" was well patronized this week. "The Way of the Transgressor" 16, Barney Gilmore 23.

CRITERION (John B. Hogan, manager).—"Convict 999" did tremendous business this week. Barney Gilmore comes week of 16, "Kidnapped for Revenge" 23.

COLUMBUS (Weber Bros., managers).—Barney Gilmore, in "The Irish Detective," was a good card this week. Wm. H. Turner, in "His Terrible Secret," is due 16; "The Cowboy and the Squaw" 23.

ALHAMBRA (Weber Bros., managers).—"Fallen by the Wayside" was interesting this week. Jos. Santley, in "Billy, the Kid," 16; "Edna, the Pretty Typewriter" 23.

CALUMET (John T. Connors, manager).—The usual good week's business was divided between "A Child of the Regiment" and Jos. Santley, in "Billy, the Kid." "The Great Express Robbery" 16-19; "Under Southern Skies" 20-22, "At the Old Cross Roads" 23-26, "On the Bridge at Midnight" 27-29.

EUSON'S (Sid J. Euson, manager).—The Rentz-Santley Co. has had a good week of it here and offered a pleasing show. The Bon Tons comes 16, in "A Pousse Cafe" and "The Girl From Mars." Guy Rawson is the comedian, and Frances Clare will lead the feminine portion of the company. "The Girl in the Red Mask," the Six English Cocktail Girls, Rawson and Clare, Woods and Greene, and Ben Pierce will be seen in the olio. Amateur night has come to be recognized as a great feature at this house, and each Friday night a crowded house has loads of fun with those who are either brave or egotistical enough to dare chances with "the hook." The Behman Show 23.

FOLLY (John A. Fennessy, mgr.)—The Thoroughbreds did the usual capacity business of this house and pleased. The Dreamland Burlesquers, in "Newport," will be seen week of 16. Dave Marion and Harry Fox are the principal comedians, and other members of the company are good, with a fine large chorus. The High School Girls next.

TROCADERO (I. M. Weingarten, manager).—The Rose Hill Folly Co. did a good business this week. Charles Robinson and his Night Owls come over from the Star and Garter for week of 16, and will offer the same good bill which has been packing the house there. In the company are: Charles Robinson, Lawrence Edwards and company, McDonald and Peyser, Mildred Flora, the International Trio, Emma Peyser and Edith Melrose. Irwin's Big Show follows.

EMPIRE (William Singer, manager).—The Avenue Girls is a good company, and is appreciated. Sam Devere's Big Show has a wealth of good things which should draw crowded houses. The Merry Maidens 23.

STAR AND GARTER (I. J. Herrmann, manager).—The Night Owls did a splendid business for the first week of this handsome house, and the company pleased. The Behman Show, with Frank D. Bryan's Congress of American Girls, week of 16.

LONDON DIME MUSEUM (Will J. Sweeney, manager).—Business holds up well here, where the bill is changed weekly, and the attractions are of the best, with Manager Sweeney giving his personal attention to them.

CLARK STREET MUSEUM.—This house has closed, and the notice posted in the entrance informs one that it is only temporary, and until needed repairs can be made.

A Glance at Acts New to the Metropolis.

BY HANK.

Sam Stern.

Sam Stern, at Pastor's last week, in character songs and comedy, opened as a typical East Side Jew, and sang Lauder's "My Scotch Blue Bell" as "My Scotch Jew Bell." His work made an immediate impression, and he had been on the stage only a few minutes before it was seen that he had considerable magnetism and a real knowledge of how to portray a character.

Mr. Stern's real forte, however, seems to be in the handling of the Italian role, and he gives up the better part of his time to this character. His make-up for the part is convincing, and his dialect is all that could be desired. After a serio-comic bit of talk on how he "solda all de ting he hada to beta de mon' on de horse," he aroused the audience to real enthusiasm by his singing of one of the numerous Mariutch songs that are now the fad.

He is unquestionably artistic in his work, and should be seen around the circuits. Mr. Stern comes from the Ghetto, and has made quite a name for himself in the Yiddish theatres of New York. His present act is just a "flier" in English. He occupied the stage about sixteen minutes, in one.

The Josettis.

The Josettis, a gymnastic act comprising six people—two men, a woman and three lilliputians—closed the bill at the Union Square last week, and kept the people in their seats until the finish by their introduction of some unusual feats.

The Risley work of this troupe is the real card, and it is breathlessly impressive. The woman, braced upon her hands and feet, holds a platform on her chest and knees on which one of the men is supported to perform the Risley work. Then the three lilliputians are thrown about and whirled around like feathers, and even those who are familiar with this kind of work, are forced to acknowledge that the Josettis are wonders in that line. The act ran about ten minutes, on the full stage.

George C. Hardon and Company.

Opening the bill at the Union Square last week were George C. Hardon and company, with three people, a woman, a boy and a girl as the "company." "Uncle Ruben's Birthday" is the name of the sketch, which shows Uncle Ruben, his wife and the little Rubens on a visit to town.

All four sing at the opening, and after a little talk the boy and girl appear in a brief vocal effort, and later introduce some excellent dancing. Then Mr. Hardon, as the farmer on a pair of roller skates, does some clever falls and gyrations in a wild attempt to pick his hat up off the floor. This part of the act is very good.

As a finish to the specialty all appear in Bowery tough costume, and do a "spiel." The act ran about twenty-two minutes, opening on the full stage, and closing in one.

Conlin and Steele.

Conlin and Steele, in singing, dancing and trick piano playing, at Pastor's last week, made a success with a well diversified offering, which had many points of merit.

The man of the team is a good piano player, and has some excellent ideas of comedy. He is natural and easy in his work, and one of his stunts, the playing of a tune on the piano while he was balanced in front of the key-board on his head, captured the audience.

The work of the girl was animated and effective, and things moved quickly and pleasingly in the offering. The blind-folded piano playing was another good feature. The act ran about eighteen minutes, on the full stage.

Dunn and Barry.

Dunn and Barry, in a comedy singing and musical act, appeared at Pastor's last week. The singing at the opening of the offering did not add to its attractiveness, but the young man of the team livened things up when he contributed an xylophone solo that had merit to it, and deserved the applause it received.

His imitation of a railroad train on the drum was good, and the drumming by both he and the girl made a worthy finish. The act ran about fourteen minutes, on the full stage.

De Renza and Ladue.

A team of comedy acrobats, De Renza and Ladue, presented a telling act at Pastor's last week, with some interesting feats on the balancing ladder to recommend them.

Both members of the team appear in character make-up, and, after affixing the ladder to their trapeze, they keep the interest up well by numerous burlesque slips and misses and by their finished acrobatic work. The act was given on the full stage.

Clarence Wilbur and Funny Folks.

Clarence Wilbur and his Ten Funny Folks, in "The New Scholar," were at the Colonial last week, after several other metropolitan engagements this season. Mr. Wilbur is well remembered for his work as principal comedian with Miner's Bohemians, several years ago, and later with the Boston Belles, in both of which companies he appeared in the act he is now using, with some changes, of course, to mark its progress from time to time.

In its present vaudeville form it is meant for laughing purposes only, and surely accomplishes the result in that respect. As Patsy, the boy who loses his clothes while in swimming, and later appropriates female garb in a young ladies' seminary, Mr. Wilbur is unquestionably a winner in securing laughs, and there can surely be no complaint made that he does not work conscientiously to attain his ends.

Sam Colt, as Prof. Evergreen, of the Board of Education, was a good second in the fun-making, while Chas. B. McDonald, as the janitor, and Emma Schewell, as a teacher, were also well placed. The Six O'Connor Sisters, as the scholars, were featured in the act, and they were satisfactory. The act ran about thirty minutes, opening on the full stage, and closing in one.

"Sweety's Finish."

The Omega Trio presented an original one act musical comedy, entitled "Sweety's Finish," at Pastor's last week, with James T. Crowley as a funny German, Wm. Bartell as a rube kid, "Sweety," and also as a "goody-goody" deacon, and Georgia Ahl as the woman in the case.

The principal aim of the "plot" seems to be in getting the German to throw a fit at the proper time, and thus scare the deacon and the rube youngster. Mr. Crowley has got some bright lines, and he makes a capital Dutchman. Mr. Bartell did the bit as the deacon nicely, and with a good make-up and some funny material he made "Sweety" a winner. Miss Ahl did her share of the work well.

The act moved along smoothly and to the accompaniment of much laughter. It ran about twenty-two minutes, on the full stage.

Hilda.

Hilda, a handcuff expert, opened the bill at Pastor's last week, and began her act with the usual exhibition of liberating herself from wrist manacles and leg irons, retiring to the cabinet and emerging therefrom within a few moments, free of the eight or ten pairs of handcuffs with which she had been fettered.

Next she was securely bound with a stout rope, which was wound tightly around and around her body from neck to knees. This she liberated herself from with great quickness.

Her last feat consisted of getting out of a straitjacket in full view of the audience. The applause for Hilda's work throughout showed that the audience was greatly interested. Her act ran about twenty minutes, opening on the full stage, and closing in one.

Nat M. Wills.

Nat M. Wills, who is very much averse to having the vaudeville going public forget him, has jumped into that branch of the business again, leaving "A Lucky Dog" and the combination houses to mourn while he brings the parody-singing tramp back to his old love.

Mr. Wills' New York reappearance, at the Alhambra last week, was a welcome one, and he got a reception that surely must have pleased him. He does not appear to have much that is new, and he does not need anything new. He says from the stage that "the old ones go so well what's the use of telling new ones," and the result seems to bear out his belief.

His parodies were sung as only he can sing them, and the audience never seemed to tire of listening to them. He occupied the stage about twenty minutes, in one.

The Century Comedy Four.

The Century Comedy Four (Jas. Horton, Ward Barton, Frank Carroll and Jos. Shaw) appeared at Pastor's last week in a singing act, which was programmed as "U. S. A. Boys in One Hour Leave of Absence."

The quartette has evidently spent some money on the stage settings, which show a launch at a dock, and a back drop which depicts a view of rolling ocean and tinted clouds, with a moon at a convenient distance.

Three of the four men are in American naval officers' uniform, and the remaining member of the quartette looks after the fun as an ordinary seaman. There were solos and concerted numbers, and some comedy, but the singing was not up to requirements. The act ran about fourteen minutes, in three.

Jules Von Tilzer in Vaudeville.

Jules Von Tilzer will present a novel act in vaudeville, at Young's Pier, Atlantic City, N. J., week of April 13. The act will consist of burlesque imitations on prominent acts in vaudeville; also on amateurs.

CRIED AND SCRATCHED

All the Time—Baby Covered with Torturing Eczema—Doctor Said Sores Would Last for Years.

PERFECT CURE BY CUTICURA.

"My baby niece was suffering from that terrible torture, eczema. It was all over her body, but the worst was on her face and hands. She cried and scratched all the time, and could not sleep night or day from the scratching. I had her under the doctor's care for a year and a half, and he seemed to do her no good. I took her to the best doctor in the city and he said that she would have the sores until she was six years old. But if I had depended on the doctor, my baby would have lost her mind and died from want of aid. But I used Cuticura Soap and Cuticura Ointment, and she was cured in three months. Alice L. Dowell, 4760 Easton Ave., St. Louis, Mo., May 2 and 20, 1907."

OUR LONDON LETTER.

FROM OUR OWN CORRESPONDENT.

Clipper Bureau,
14 Leicester Street,
Leicester Square,
London, W. C.

FEB. 8.

It is conceivable that when these lines reach you, we may be in the midst of another music hall strike. Oswald Stoll steadfastly refuses to submit to the latest demand of the Variety Artists' Federation, which is, that if he desires the aid of any member of the federation, at a charitable or other special performance, he shall first submit his proposal to the federation, and agree, if the service of members be accorded, to give two and a half per cent. of the gross receipts in respect of the performance, to the newly constituted Variety Artists' Benevolent Fund. Mr. Stoll is friendly enough towards the fund, and he approves of the principle of giving to professional charities a tithe of the proceeds of benevolent functions assisted by performers. But he resents the intervention of the federation, and refuses to "recognize" its existence as a responsible body. He says this is another step in the direction of autocracy on the part of the federation, and unless the movement be checked it will be impossible for any manager to carry on his business. He declares that if the performers continue in contumacy he will close down all his halls for the Summer, when business is not brisk and it is convenient to renovate. This closing would have the effect of voiding all contracts; then he will get to work again with other performers, free from the yoke of the federation. It is understood that the very large sum of $300,000 recently placed "to reserve" by the Moss Empires, Limited, is in fact a war fund. And it is further said that Mr. Stoll has secured the support of so many other managers that if the "lockout" comes to pass it will involve the closing of eighty per cent. of our vaudeville houses. The federation is perfectly defiant. It is declared that the executive did not move till it was assured that this rule in respect of charity performances was desired by the entire body of members. If Mr. Stoll closes his A1 halls, the federation will rent others, or even give performances in tents, so as to maintain the sympathy of the public. The unqualified "recognition" of the federation as the active agency of the profession is made an absolute condition, and both parties to the quarrel seem to be determined to fight this question out to the bitter end. It will be truly remarkable if the war begins again on a question of technique, which never entered into the consideration of the arbitrator and cannot be squared by any clause in the award. In justice to the performer it should be said that there is no indisposition to assist in charitable undertakings—quite the reverse. But there is a very strong dislike to the "benefit" for some official or another. One well known performer assures me that a matinee a week may almost be reckoned with during a tour of the provinces. A still greater nuisance is the testimonial collection, quite beyond the reach of the federation.

"Stingaree," the play, seemed to amuse the audience assembled in the Queen's Theatre on Saturday night, but Mr. Hornung, who is his own dramatist, has not succeeded in transferring the curious fascination of his novel to the stage. Perhaps he did not try; perhaps he addressed himself unreservedly to encompassing "popular stage effects." In its original form "Stingaree" was a collection of short stories, most of which have necessarily been discarded. The trouble is that it loses fascination and heroism, and Henry Ainley, although a fine actor, cannot give the aristocratic highwayman the grim force that he needs. Briefly, in the play, Stingaree holds at the point of his gun a distinguished musical critic, while a novice sings. She becomes famous. She meets Stingaree when the influence of their position is reversed, and the idea, foreign to the novel, is introduced to the play that they may wed. Herbert Waring and Hilda Antony are also in the cast.

A company of Sicilian players have lately created a sensation in Paris; so Norman J. Norman and Edward Dagnall have utilized their services for the few weeks at disposal in respect of the Shaftesbury Theatre, till F. C. Whitney opens up with "The Manhattan Belles." The Sicilians are wonderful. Speaking a patois which is hardly comprehensible to Italians, they have made a phenomenal success—with the *cognoscenti*—by the sheer force of their acting. They mostly appear in plays illustrative of the peasant life of their country. "Malia," which they have presented throughout this week, is grim and tragical to a degree. It is the story of a girl, suitably betrothed, who suddenly becomes possessed by amorous passion for her brother-in-law. Nothing like the performance of Mimi Aguglia, the Sicilian prima donna, recurs to me. It is of a horrible realism. But when you have reckoned with that, it is acting of rare, and, at the moment, incomparable genius.

When Beerbohm Tree produced "The Beloved Vagabond" in Dublin I gave you so full an account thereof that I need do no more than record the fact that he reproduced W. J. Locke's play at His Majesty's Theatre, on last Tuesday night, replacing "Edwin Drood." A London audience received it with enthusiasm, just as Dublin audiences had done. The play is an effective alteration of the novel. Mr. Locke, too, recognizes how greatly the circumstances of the dramatist differ from those of the novelist. Here again there is the happy ending—and we are glad: for Mr. Tree, whose art and temperament equip him so perfectly for the impersonation of the picturesque, humorous, kindly, whimsical vagabond, makes Paragot a lovable creature, of whose eventual reward we were pleased to be assured. It looks as though "The Beloved Vagabond" were to afford Mr. Tree ample compensation for the failure of "Edwin Drood."

Charles Frohman has been suffering from a severe cold since his arrival—just, he says, to make him feel at home in London. He has made an offer to Seymour Hicks and Ella

NAT HAINES
Alleged Comique.

NOT A LIVING STILL, BUT STILL LIVING at HOME, SWEET HOME, Borough of the DRUNKS or BRONX. I have plenty of money perhaps, would LIKE to be half owner in the BARNUM Show. I love to wash and feed Snakes. Best wishes for success and good health to my FRIENDS on and off the platform. Truthfully yours, NAT HAINES.

line Terriss for twenty weeks in America, to begin at the Knickerbocker Theatre at Christmas. He hopes to tempt Arthur Bourchier and Violet Vanbrugh across the Atlantic shortly, likewise Lena Ashwell. In return he will probably send Marie Doro to London; likewise William Collier. But Billie Burke we must not expect to see for years, so great is her popularity in America. Mr. Frohman wishes to correct the belief that a hasty remark made by William Gillette on a memorable occasion, should be considered as the registration of a vow never to appear in London again. His health confines him to twenty-five weeks' work a year, and in the meantime his own country engrosses him.

When the Imperial Theatre, which Mrs. Langtry lately surrendered to its owners, the Wesleyan Methodists, was put up for sale by auction on Wednesday, there was not a bid. Mrs. Langtry spent $250,000 on the reconstruction and embellishment of this unfortunate house.

"Brewster's Millions," having registered three hundred performances in London, is to be withdrawn immediately. Its successor at the Hicks Theatre, about three weeks hence, will be "The Dream Waltz," which Charles Frohman will produce in association with George Edwardes. Arthur Williams, happily recovered from his illness, will play an important part herein.

Drury Lane pantomime enters upon what is called a second edition on Tuesday, beginning then the eighth week of its run. The difference is that the principal performers are provided with new songs. But pantomime fires are beginning to burn low, and at some of the provincial and suburban theatres, have already gone out.

Ellen Terry and her husband went to the New Theatre the other evening, to see brother Fred Terry, in "The Scarlet Pimpernel."

On Monday night "The Thief" will record its one hundredth performance at the St. James' Theatre.

Queenie Leighton is said to be making gratifying progress toward recovery from the burns which prevented her from appearing in Drury Lane pantomime.

A series of afternoon performances of Ibsen's "Rosmersholm" begins at Terry's Theatre on Monday. It has the object of introducing Florence Kahn, recently arrived from America, to English audiences.

Go-won-go Mohawk had a narrow escape at Middleton the other night. The stage gave way beneath the actress and the horse she rode. Go-won-go Mohawk leaped free quickly, but the horse was trapped and had to be cut away. It was rather badly hurt.

W. S. Gilbert delivered an interesting speech at the dinner in his honor. He paid a noble tribute to the memory of his old collaborator, Sullivan. He recalled the sale of his first burlesque for $150, and poked a little fun at his new title, conferred in almost extreme old age.

There was a great gathering of celebrities in the St. James' Theatre on Friday last—both sides of the footlights. Mr. Alexander lent the house for a performance in augmentation of the fund for providing poor children with meals. The function was a huge success.

St. Bernard Wyntour, a well known provincial actor, having become a clergyman under his own name—he is now the Rev. T. Hugh Simon—was announced to preach the other day as the "converted actor." He deeply resented the insult to his old calling.

Henry Irving's birthplace is for sale. It is an old fashioned stone-built cottage at Keinton, somersetshire. Irving, born Brodribb, was removed from this home in his early infancy.

Henry Kemble, the actor, left little more than $6,000, mostly to a cousin, with a few mementoes to friends, notably the young Irvings. He wished to be cheaply cremated, and to be in no wise memorial-stoned.

Marie Dressler had an uproarious welcome when, on Monday night, she reappeared at the Palace Theatre. Her songs and antics now have the surrounding of a playlet, entitled "The Bonnett Store-y." Miss Dressler enters to buy what she calls a "lid," with an imbecile husband not in attendance. As one specimen of headgear after another is shown to her, she sings of what might happen were she to venture forth so attired.

Seymour Hicks was so pleased with the success of "A Dress Rehearsal," his first experiment in vaudeville, that he has elaborated into an extravaganza, "You and I," the dialogue in which he has so often appeared with Ellaline Terriss. It will be done at the Pavilion on Monday, with Tom Terriss, Claire Romaine and Will Bishop, the dancer, in prominent parts.

Hathaway and Siegel made their first appearance in England at the Leeds Hippodrome. "Hotel Bluff" had a very hearty reception.

A playlet, entitled "The Devil's Mate," made a profound impression at the Coliseum, on Monday. It is written by Stanley Cook, and is suggestive of the Faust legend. The fiend plays chess with a college student, for the silly boy's soul. Accidentally, the pieces form the sign of the cross, and Satan is vanquished. Jerrold Robert Shaw is fine as Mephistopheles.

During next week the first of our great street fairs will be held. It is known as Lynn Mart. Lynn is the town whence the "stern faced men" get out "and Eugene Aram walked between, with gyves upon his wrists," as Irving used to recite.

A little extravaganza, called "Physical Culture," at the London Pavilion, is obviously suggested by the gymnasium scene in "The Dairy Maids." H. V. Surrey, who is ridiculously like G. P. Huntley, finds his way by accident into a girls' gymnasium, pretends to be the new professor, and has quite a good time. It is very amusing.

At the annual meeting of the stockholders in the London Pavilion, Hugh Astley, the chairman, made piteous complaint of the difficulties under which the modern music hall manager labors. He specially instanced the demand of the performer for a larger and larger salary. Many a performer, said he, was better paid than a cabinet minister. Then, the London County Council—the city authority, dominating the music halls—grew more and more exigent.

Ella Shields was prevented by illness from taking part in the last performances of the Camden Theatre pantomime, to which she has been so charming a contributor.

While William James, an acrobat, was performing at the Liverpool Olympia, he fell and fractured his knee cap. The audience, thinking it part of the act, laughed heartily.

Stockholders in the Moss Empires get 7½ per cent. dividend this year. The earning was nearly double, but a large sum is held in reserve, for reasons above stated.

A country theatre—the Athenæum, Lancaster—was burned to the ground on Saturday. The outbreak occurred after an afternoon performance of pantomime. No one was injured.

A dividend of 10 per cent. is tendered to the stockholders in the Alhambra, Limited. The directors complain of the heavy expenditure demanded by the County Council on alterations and improvements often fantastic.

Many happy returns to Marie Lloyd, whose birth will not be forgotten by innumerable friends when Wednesday comes, though she be far away.

A revue, entitled "Oh, Indeed," is in active rehearsal at the Empire Theatre. It is written by George Grossmith Jr. The last of three scenes is enacted at the "Home of Well Earned Rest," where many popular celebrities are located. Mr. Grossmith will write up his witticisms at the expense of these gentry, from day to day, as events suggest this pleasant process of pillory.

Eight years ago, in Buda Pesth, Mohammed Ben Mohammed, a member of an Arab troupe of acrobats, became enamored of a pretty girl, named Hart, but immediately lost sight of her. He was performing in Birmingham last week, found that Miss Hart was living in the same block, and promptly married her.

Harry Royston, an actor, has recovered $375 from Fred Karno, for salary in respect of an American engagement. Royston went to America to play the inebriated swell, in "Mumming Birds." He maintained that the engagement was for a term. Karno said his work was depreciated by a pirate producing "Mumming Birds," which got ahead of him, and compelled him to disband his company. Royston's engagement, he contended, was for a tour of unspecified duration, and ended when the tour ended. The judge made several jokes during the course of a trial, just to make his visitors feel at home, and finally declared for Royston.

May Moore Dupre, having completed her pantomime engagement at the Broadway, Deptford, is bent on eight weeks' holiday, in the South of France.

Harry Brown, the colored comedian, is in town again.

Sam Redfern, an old time minstrel, had to appeal to the bankruptcy court for relief from his debts. They were barely $1,000.

Lawrence Irving, the younger son of Henry Irving, and the godson of Toole, is appearing in a sketch, on the variety stage, with his wife, Mabel Hackney. To a roast in *The Birmingham Daily Mail* he retorts: "I see nothing derogatory to myself as a man, or as the son of a famous father, in my appearance on the music hall stage."

Having taken over the Broadway Theatre, Deptford, the Moss Empires, Limited, announce that it is their intention to run drama and comedy, not vaudeville, there, in the meanwhile.

Albert Hyman, resident manager of the Tivoli, Cape Town, has been visiting London, but he is now homeward bound.

On the Road.

For Supplemental List See Another Column.

DRAMATIC AND MUSICAL.

A

Adams, Maude (Chas. Frohman, mgr.)—N. Y. City 17-29.

Allen, Viola (Liebler & Co., mgrs.)—N. Y. City 17-22.

Anglin, Margaret—New Haven, Conn., 21, 22, Philadelphia, Pa., 24-March 7.

Aborn Opera (Milton & Sargent Aborn, mgrs.)—Brooklyn, N. Y., 17, indefinite.

Aborn Opera (Milton & Sargent Aborn, mgrs.)—Montreal, Can., 17, indefinite.

Anderson, P. Aug. (Chas. E. Blaney Amuse. Co., mgrs.)—Newark, N. J., 24-29.

Arthur, John (Follener & Coleman, mgrs.)—Albuquerque, N. Mex., 19, Gallup 20, Winslow, Ariz., 21, Williams 22, Jerome 23, Prescott 24, Phœnix 25, Mesa 27, Tucson 28.

American Dramatic (Arthur E. Herbst, mgr.)—Newark, O., 17-22, Canton 24-29.

Aubrey Stock (D. Otto Hitner, mgr.)—South Bend, Ind., 17-22, Goshen 24-29.

Angell's Comedians (Ed. C. Nutt, mgr.)—Edmonton, Alta, Can., 17-22, Saskatoon, Sask., 24-29.

Angell's Comedians (Jack Emerson, mgr.)—Oklahoma City, Okla., 24-29.

Adams, Geo. M.—Vincennes, Ind., 17-22, Terre Haute 26.

American Stock (Ned Eldon mgr.)—Ainsworth, Nebr., 17-19, Atkinson 20-22.

"Around the Clock," Gus Hill's—Chicago, Ill., 16-22, Milwaukee, Wis., 23-29.

"At the Old Cross Roads" (Arthur C. Alston, mgr.)—Peoria, Ill., 20-22.

"Arizona" (David J. Ramage, mgr.)—Greenville, Miss., 19, Vicksburg 20, Meridian 21, Hattiesburg 22, New Orleans, La., 23-29.

"At Yale," A (Jules Murry, mgr.)—Kansas City, Mo., 17-22, St. Joseph 23, Kansas City 24-26.

"At Yale," B (Jules Murry, mgr.)—Shelbyville, Ind., 19, Middletown, O., 20, Springfield 21, Piqua 22, Wapakoneta 24, Marion 25, Delaware 26, Kenton 27, Van Wert 28, Findlay 29.

"Anita, the Singing Girl" (A. J. Spencer, mgr.)—Rochester, N. Y., 17-19, Syracuse 20-22.

"Are You Crazy?" (H. L. Laurence, mgr.)—Silver City, N. Mex., 19, Deming 20, Douglas, Ariz., 21, El Paso, Tex., 22, 23.

"Along the Kennebec," Southern (N. E. Tucker, mgr.)—Pelzer, S. C., 19, Anderson 20, Gaffney 21, Lincolnton, N. C., 22, Lexington 24, Thomasville 25, Reedsville 26, South Boston, Va., 27, Blackstone 28, Ashland 29.

"As Told in the Hills," Western (Macmillan & Farley, mgrs.)—Welser, Ida., 19, Caldwell 20, Boise 21, Mountain Home 22, Provo City, U., 25, Bingham Canyon 26, Salt Lake City 27-29.

"At the Wayside Inn" (John M. Miller, mgr.)—Findley, Ill., 19, Arthur 20, Villa Grove 21, Taylorville 22, Riverton 23.

"Are You a Mason?"—Worcester, Mass., 17-19, New Bedford 20.

B

Barrymore, Ethel (Chas. Frohman, mgr.)—Springfield, Mass., 20, Worcester 21, Trenton, N. J., 22, Washington, D. C., 24-29.

Blanche Bates (David Belasco, mgr.)—Buffalo, N. Y., 17-22, Toronto, Can., 24-29.

Bellew, Kyrle, and Margaret Illington (Chas. Frohman, mgr.)—N. Y. City 17, indefinite.

Bernard, Sam (Sam S. & Lee Shubert, inc., mgrs.)—Philadelphia, Pa., 17-22, N. Y. City 24, indefinite.

Burt, Laura, and Henry Stafford (Ernest Shipman, mgr.)—York, Pa., 19, Lewistown 20, Greensburg 21, Rochester 22, Pittsburg 24-29.

Bingham, Amelia—Wilkes-Barre, Pa., 20, Scranton 22, Philadelphia 24-29.

Barrison, Mabel, and Joe E. Howard—Montreal, Can., 17-22, Brooklyn, N. Y., 24-29.

Blaney, Harry Clay (Chas. E. Blaney Amuse. Co., mgrs.)—Nashville, Tenn., 17-22.

Burgess, Neil—Jersey City, N. J., 17-22.

Brown, Kirk (J. T. Macauley, mgr.)—Pittston, Mass., 17-22, Fall River 24-29.

Bunting, Emma (Burgess & Himmelein, mgrs.)—San Antonio, Tex., 17, indefinite.

Bishop, Chester, Stock (Geo. R. Helmboldt, mgr.)—Hornellsville, N. Y., 17-22, Erie, Pa., 24-29.

Burgess & Himmelein's Stock—Denver, Colo., 17, indefinite.

Barrie & Graham Stock—Waco, Tex., 17-22, Paris 24-29.

Bennett-Moulton (Geo. K. Robinson, mgr.)—Newburgh, N. Y., 17-22, New Rochelle 24-29.

Bennett-Moulton—Chester, Pa., 17-22, York 24-29.

Bennett-Moulton—Red Bank, N. J., 17-22, Long Branch 24-29.

Boyer Stock—Annapolis, Md., 24-29.

Black Patti Troubadours (Voelckel & Nolan, mgrs.)—New Orleans, La., 16-22,, Gulfport, Miss., 24, Biloxi 25, Mobile, Ala., 26, Pensacola, Fla., 27, Quincy 28, Tallahassee 29.

"Brewster's Millions" (Frederic Thompson, mgr.)—Boston, Mass., 17-29.

"Brewster's Millions" (Cohan & Harris, mgrs.)—Fort Worth, Tex., 19, Ardmore, Okla., 20, Oklahoma City 21, Enid 22, Denver, Colo., 23-29.

"Brown of Harvard" (Henry Miller, mgr.)—Milwaukee, Wis., 16-19, Janesville 20, Duquoin, Ill., 21, Rockford 22, Chicago 24-29.

"Buster Brown," Eastern (Buster Brown Amuse. Co., mgrs.)—Vicksburg, Miss., 19, Greenville 20, Greenwood 21, Clarksdale 22, Corinth 24, Sheffield, Ala., 25, Decatur 26, Columbia, Tenn., 27, Nashville 28, 29.

"Buster Brown," Central (Buster Brown Amuse. Co., mgrs.)—The Dalles, Ore., 19, Portland 20-22, Astoria 23, Vancouver, Wash., 24, South Bend 25, Centralia 26, Olympia 27, Aberdeen 28, Hoquiam 29.

"Buster Brown," Western (Buster Brown Amuse. Co., mgrs.)—Stockton, Cal., 19, Sacramento 21, 22, Carson City, Nev., 24, Virginia City 25, Reno 26, Elko 27, Ogden, U., 28, 29.

"Ben-Hur" (Klaw & Erlanger, mgrs.)—Waco, Tex., 17-19, Fort Worth 20-22, Dallas 24-29.

"Bad Boy and His Teddy Bears" (Chas. E. Blaney Amuse. Co., mgrs.)—Philadelphia, Pa., 24-29.

"Bedford's Hope" (Stair & Havlin, mgrs.)—Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.

"Bertha, the Sewing Machine Girl" (A. H. Woods, mgr.)—Alliance, O., 19, Canton 20, Akron 21, New Castle, Pa., 22, East Liverpool, O., 25, Beaver Falls, Pa., 26, Niles, O., 27, Youngstown 28, Sharon, Pa., 29.

"Banker, the Thief and the Girl" (Mittenthal Bros. Amuse. Co., mgrs.)—Pittsburg, Pa., 17-22, Toronto, Can., 24-29.

"Broadway After Dark," A. H. Woods' (W. B. Irons, mgr.)—Pittsburg, Pa., 17-22, Cleveland, O., 24-29.

"Big Hearted Jim" (Harry Jackson, mgr.)—Salt Lake City, U., 16-19, Tooele 20, Eureka 21, Mammoth 22, Logan 24, Preston 25, Franklin, Ida., 26, Brigham, U., 27, Malad, Ida., 28, Kaysville, U., 29.

"Burgomester" (Wm. P. Cullen, mgr.)—Tucson, Ariz., 19, Phœnix 20, San Bernardino, Cal., 22, Los Angeles 23-29.

"Beggar Prince" Opera (Harry Leavelle, mgr.)—Key West, Fla., 17-23, Tampa 25, 26, Sanford 27, De Land 28, New Smyrna 29.

"Beloved Vagabond"—Cincinnati, O., 23-29.

"Billy, the Kid," Western (W. W. Potts, mgr.)—Olney, Ill., 19, Mount Vernon 20, Evansville, Ind., 21, Owensboro, Ky., 22, Henderson 24, Vincennes, Ind., 26, Washington 27, Bloomington 28.

"Bell Boy" (Jas. A. Galvin, mgr.)—Little Rock, Ark., 19, 20, Hot Springs 21, 22.

"Bluffs," Leo Ditrichstein's—Trenton, N. J., 21.

"Black Politician"—Pittsburg, Pa., 24-29.

C

Crane, Wm. H. (Chas. Frohman, mgr.)—Wilkes-Barre, Pa., 19, Buffalo, N. Y., 20-22.

Collier, William (Chas. Frohman, mgr.)—Philadelphia, Pa., 17-29.

Carle, Richard (Charles Marks, mgr.)—Dubuque, Ia., 19, Superior, Wis., 27, Duluth, Minn., 29.

Campbell, Mrs. Patrick (Liebler & Co., mgrs.)—N. Y. City 17, indefinite.

Cahill, Marie (Daniel V. Arthur, mgr.)—Memphis, Tenn., 19, 20, Cairo, Ill., 21, Evansville, Ind., 22, St. Louis, Mo., 23-29.

Carter, Mrs. Leslie—Canton, O., 19, Pittsburg, Pa., 24-29.

Cameron, Grace (C. H. Kerr, mgr.)—Omaha, Nebr., 16-19, Fort Dodge, Ia., 22.

Corbett, James J. (Mittenthal Bros. Amuse. Co., mgrs.)—St. Paul, Minn., 16-22, Minneapolis 23-29.

Creston Clarke (Jules Murry, mgr.) — Marlin, Tex., 19, Houston 20, Beaumont 21, Galveston 22, Austin 24, San Antonio 25, Waco 26, Denison 27, Oklahoma City, Okla., 28, Wichita, Kan., 29.

Carey, Harry D. (Hopp Hadley, mgr.)—Kansas City, Mo., 23-29.

Cole and Johnson (A. L. Wilbur, mgr.)—East St. Louis, Ill., 16-19, Belleville 20, Decatur 21, Fort Wayne, Ind., 22, Toledo, O., 23-26, Columbus 27-29.

Clay Clements—Portland, Ore., 23-29.

Carpenter, Frankie (Jere Grady, mgr.)—Northampton, Mass., 17-22, Middletown, Conn., 24-29.

Chase-Lister, Northern (Glenn F. Chase, mgr.)—Huron, S. Dak., 17-22, Redfield 24-27, Brookings 28, 29.

Chauncey-Keiffer (Fred Chauncey, mgr.)—Binghamton, N. Y., 17-22, Williamsport, Pa., 24-29.

Cutter Stock (Wallace R. Cutter, mgr.)—Bellefontaine, O., 17-22, Logansport, Ind., 24-29.

Chappell-Winterhoff Stock (C. H. Eastman, mgr.)—Chickasha, Okla., 17-19, Marietta 24-29.

Cosgrove Stock (J. N. Cosgrove, mgr.)—Portland, Me., 17-22, Bangor 24-29.

Carroll Comedy (Ion Carroll, mgr.) — Mount Sterling, Ky., 17-22.

Copeland Bros.' Stock—Ennis, Tex., 16-22.

Cole, Goldie, Stock—Mankato, Minn., 17-22.

Carter Stock (E. L. Carter, mgr.)—New Rochelle, N. Y., 17-22, Worcester, Mass., 24-29.

Cook Stock (Carl W. Cook, mgr.)—Saginaw, Mich., 16-22, Battle Creek 23-29.

Champlin Stock (Chas. K. Champlin, mgr.)—Lancaster, Pa., 17-22, Easton 24-29.

Curtis Musical Comedy (Allen Curtis, mgr.)—Bastrop, Tex., 19, Smithville 20, San Marcos 21, Austin 22.

"College Widow" (Henry W. Savage, mgr.)—Chicago, Ill., 16-29.

"Cow Puncher," Central, W. F. Mann's (Sam M. Lloyd, mgr.)—Porterville, Cal., 19, Visalia 20, Hanford 21, Selma 24, Fresno 25, Madera 26, Merced 27, Modesto 28.

"Cow Puncher," Western, W. F. Mann's (Edwin Percival, mgr.)—Storm Lake, Ia., 19, Sac City 20, Carroll 21, Boone 22, Marshalltown 23, Tama 24, Marengo 25, Belle Plain 26, Traer 27, Vinton 28, Anamosa 29.

"Chinatown Charlie," A. H. Woods' (Dave Posner, mgr.)—Montreal, Can., 17-22, Syracuse, N. Y., 24-26, Rochester 27-29.

"Candy Kid," Kilroy & Britton's (W. B. Fredericks, mgr.)—Newark, N. J., 17-22, Montreal, Can., 24-29.

"Coming Thro' the Rye," A (Rork Co., mgrs.)—Boulder, Colo., 19, Ogden, U., 20, Salt Lake City 21, 22, Los Angeles, Cal., 24-29.

"Coming Thro' the Rye," B (Rork Co., mgrs.)—Marietta, O., 19, Sistersville, W. Va., 20, Waynesburg, Pa., 21, Cambridge, O., 22 Zanesville 24, Mansfield 25, Niles 26, Alliance 27, Rochester, Pa., 28, New Castle 29.

"Convict 999," A. H. Woods' (Louis Katz, mgr.)—Milwaukee, Wis., 16-22, St. Paul, Minn., 23-29.

"Cowboy and the Squaw" (P. H. Sullivan, mgr.) Springfield, Ill., 16-19, Peoria 20-22, Chicago 23-March 7.

"Convict and the Girl" (Mittenthal Bros. Amuse. Co., mgrs.)—Louisville, Ky., 16-22, Cincinnati, O., 23-29.

"Cowboy Girl," Kilroy & Britton's (G. A. White, mgr.)—Trenton, N. J., 19, Elizabeth 20-22, Brooklyn, N. Y., 24-29.

"Card King of the Coast" (Vance & Sullivan, mgrs.)—Boston, Mass., 17-22, Newark, N. J., 24-29.

"County Sheriff" (O. E. Wee, mgr.)—Kalamazoo, Mich., 19.

"Checkers" (McKee, Gardiner & Dingwall, mgrs.)—Nashville, Tenn., 19, 20, Atlanta, Ga., 21, 22, Birmingham, Ala., 24, Columbus, Ga., 25, Macon 26, Jacksonville, Fla., 27, Savannah, Ga., 28, Charleston, S. C., 29.

"Clansman" (Geo. H. Brennen, mgr.)—Jacksonville, Fla., 19, Brunswick, Ga., 20, Fitzgerald 21, Savannah 22, Charleston, S. C., 24, Augusta, Ga., 25, Florence, S. C., 26, Wilmington, N. C., 27, Goldsboro 28, Rocky Mount 29.

"Convict's Daughter," Jos. King's (R. N. Harris, mgr.)—East Liverpool, O., 19, Ashtabula 20, Sandusky 21, Battle Creek, Mich., 22, Muskegon 23, Benton Harbor 24, Elkhart, Ind., 25, Garrett 26, Fort Wayne 27, Auburn 28, Fostoria, O., 29.

"Child of the Regiment" (Chas. E. Blaney Amuse. Co., mgrs.)—Evansville, Ind., 16-19.

"Choir Singer," W. E. Nankeville's—St. Catharines, Can., 19.

"Child Shall Lead Them"—Trenton, N. J., 20, 21, Hoboken 27-29.

"Cow-boy Soldier" (Crawford Bros., mgrs.)—Canyon, Tex., 21, Amarillo 22.

D

Drew, John (Chas. Frohman, mgr.)—St. Louis, Mo., 17-22, Chicago, Ill., 24-29.

Daniels, Frank (C. B. Dillingham, mgr.)—Walla Walla, Wash., 19, Spokane 20-22, Helena, Mont., 24, Anaconda 25, Butte 26, 27, Fargo, N. Dak., 29.

Doro, Marie (Chas. Frohman, mgr.)—Indianapolis, Ind., 19, Louisville, Ky., 20-22, Cincinnati, O., 24-29.

Daly, Arnold (Liebler & Co., mgrs.)—Cincinnati, O., 16-22.

Day, Anna (Ernest Shipman, mgr.)—Franklin, La., 19, Morgan City 20, Houma 21, Thibodaux 22, Donaldsonville 23, Baton Rouge 24, Natchez, Miss., 25, Vicksburg 26, Jackson 27, Meridian 28.

Doone, Allen (Frank J. Lea, mgr.)—London, Can., 19, Galt 20, Hamilton 21, St. Catharines 22, Berlin 24, Stratford 25, Woodstock 26, Guelph 27, Belleville 28, Peterboro 29.

Daly, Bernard (H. P. Franklin, mgr.)—Seattle, Wash., 16-22, Tacoma 23, Vancouver, B. C., Can., 24, New Westminster 25, Everett, Wash., 26, Yakima 27, Spokane 28, Missoula, Mont., 29.

De Vonde, Chester, Stock (E. S. Daly, bus. mgr.)—Pottsville, Pa., 17-22, Schenectady, N. Y., 24-29.

Dougherty Stock (Payne & Dougherty, mgrs.)—Akeley, Minn., 17-19, Staples 20-22, Willmar 24-29.

"Dairymaids" (Chas. Frohman, mgr.)—Brooklyn, N. Y., 17-22, N. Y. City 24-29.

"Devil's Auction" (Chas. H. Yale, mgr.)—Miles City, Mont., 19, Bismarck, N. Dak., 20, Valley City 21, Jamestown 22, Duluth, Minn., 24, West Superior, Wis., 25, Ashland 26, Hancock, Mich., 27, Calumet 28, Ishpeming 29.

"District Leader" (Frank J. Sardam, mgr.)—Joplin, Mo., 19, Columbus, Kan., 20, Coffeyville 21, Tulsa, Okla., 22, Bartlesville 24, Muskogee 25, Shawnee 26, El Reno 27, Enid 28, Oklahoma City 29.

"Deadwood Dick's Last Shot," A. H. Woods'—Brooklyn, N. Y., 17-22, Scranton, Pa., 24-26, Wilkes-Barre 27-29.

"Dangerous Friend" (Harry P. Brown, mgr.)—Marshall, Mo., 21, Odessa 22, Excelsior Springs 24, Richmond 25, Norborne 26, Salisbury 27, Brunswick 28, Chillicothe 29.

"Desperate Chance," West (J. C. Patrick, mgr.)—Hanford, Cal., 19, Bakersfield 20, Los Angeles 23-29.

"Dora Thorne," Rowland & Clifford's—Columbus, O., 20-22.

"Desperate Chance," Aubrey Mittenthal's—Holyoke, Mass., 17-19, Springfield 20-22.

E

Elliott, Maxine (Chas. Frohman, mgr.)—Chicago, Ill., 17-29.

Edeson, Robert (Henry B. Harris, mgr.)—Minneapolis, Minn., 16-19, St. Paul 20-22, Sioux City, Ia., 24, Des Moines 25, 26, Omaha, Nebr., 27-29.

Emerson, Mary (Joseph Gray, mgr.)—Gallipolis, O., 19, Pomeroy 20, Ashland, Ky., 21, Portsmouth, O., 22.

Eckhardt's Ideals (Oliver J. Eckhardt, mgr.)—Redding, Cal., 17-22, Chico 24-29.

Edsall-Winthrope Stock (D. B. Edsall, mgr.)—Washington, Pa., 17-22.

Elwyn, Lorne, Stock—New Rochelle, N. Y., 17-22.

Ed and Fred's Comedians (James T. McGovern, mgr.)—Ottumwa, Ia., 17-22.

Empire Stock—Iowa City, Ia., 17-19.

"Edna, the Pretty Typewriter," A. H. Woods'—St. Louis, Mo., 16-22, Chicago, Ill., 23-29.

"Eli and Jane" (Harry Greene, mgr.)—Otterbein, Ind., 19, Oxford 20, Goodland 21, Wolcott 22, Brookston 24, Attica 25, Wingate 26, New Richmond 27, Rossville 28, Flora 29.

"East Lynne," Jos. King's (A. A. Seymour, mgr.)—Gainesville, Tex., 19, Dallas 20, Ardmore, Okla., 21, El Reno 22, Enid 23, Oklahoma City 24, Guthrie 25, Chandler 26, Sapulpa 27, Muskogee 28, Okmulgee 29.

"East Lynne," Jos. King's (T. W. Goodwin, mgr.)—Mount Jewett, Pa., 19, Dunkirk, N. Y., 20, St. Catharines, Ont., Can., 21, Hamilton 22, Galt 24, Guelph 25, Berlin 26, Stratford 27, Chatham 28, Port Huron, Mich., 29.

"East Lynne," Jos. King's (E. Connor, mgr.)—Lykens, Pa., 19, Lebanon 20, Hanover 21, Washington, D. C., 24-29.

F

Fiske, Mrs. (Harrison Grey Fiske, mgr.)—Chicago, Ill., 17-29.

Faversham, Wm. (Liebler & Co., mgrs.)—Philadelphia, Pa., 17-29.

Fields' All-Stars (Lew Fields, mgr.)—N. Y. City 17, indefinite.

Figman, Max (John Cort, mgr.)—Tulsa, Okla., 19, Enid 20, El Reno 21, Oklahoma City 22, 23, Guthrie 24, Ardmore 25, Gainesville, Tex., 26, Sherman 27, Fort Worth 28, 29.

Foy, Eddie (Sam S. & Lee Shubert, inc., mgrs.)—Brooklyn, N. Y., 17-22, Boston, Mass., 24-29.

Fleming, Mamie (W. H. Gracey, mgr.)—Brooklyn, N. Y., 17-22, Norristown, Pa., 29.

Fenberg Stock, Eastern (Geo. M. Fenberg, mgr.)—Oneonta, N. Y., 17-22, Kingston 24-29.

Fenberg Stock, Western (Geo. M. Fenberg, mgr.)—Rutland, Vt., 17-22, Cohoes, N. Y., 24-29.

Fifth Avenue Stock (Jack Welch, mgr.)—Butler, Pa., 17-22, Connellsville 24-29.

Franklin Stock (Alvido & Lasserre, mgrs.)—Stillwater, Okla., 17-22, Pawnee 24-26, Perry 27-29.

Fontinelle Theatre (Robt. C. Fontinelle, mgr.)—Ozark, Mo., 17-22.

Franklyn Comedy (Wm. Franklyn, mgr.)—Hastings, Okla., 17-22, Temple 24-29.

Fischer's Exposition Orchestra—Lansing, Mich., 19, Fenton 20, Battle Creek, mat., and Charlotte 21, Kalamazoo 22-24, Three Rivers 25, Hillsdale 26, Constantine 27, Benton Harbor 28, Kalamazoo 29, March 1.

"Forty-five Minutes From Broadway" (Klaw & Erlanger, mgrs.)—Portland, Ore., 17-19, Seattle, Wash., 20-22, Victoria, B. C., Can., 24, Vancouver 25, 26, Whatcom, Wash., 27, Everett 28, Tacoma 29.

"Flaming Arrow," Eastern, Lincoln J. Carter's—Ashland, Pa., 19, Mahanoy City 20, Lansford 21, Manch Chunk 22, Lehighton 24, Hazleton 25, Plymouth 26, Berwick 27, Bloomington 28, Lewistown 29.

"Flaming Arrow," Southern, Lincoln J. Carter's—Orange, Tex., 19, Crowley, La., 20, Washington 21, Opelousas 22, Lafayette 23, Franklin 24, Patterson 25, Morgan City 26, Houma 27, Thibodaux 28, Napoleonville 29.

"Follies of 1907" (Florenz Ziegfeld, mgr.)—Chicago, Ill., 16, indefinite.

"Faust," White's (Olga Verne White, mgr.)—Latrobe, Pa., 19, Greensburg 20, Uniontown 22, Morgantown, W. Va., 24, Grafton 25, Davis 26, Keyser 27, Frostburg, Md., 28, Cumberland 29.

"For Mother's Sake" (Al. W. Young, mgr.)—Yonkers, N. Y., 19, Kingston 20, Catskill 21, Cohoes 22, Mechanicsville 24, Saratoga Springs 25, Gloversville 26, Johnstown 27, Ilion 28, Utica 29.

"Fallen by the Wayside," A. H. Woods'—Columbus, O., 17-19, Dayton 20-22, Indianapolis, Ind., 24-26, Toledo, O., 27-29.

"Fighting Chance"—Paterson, N. J., 20-22, Philadelphia, Pa., 24-29.

"From Sing Sing to Liberty" (Chas. E. Blaney Amuse. Co., mgrs.)—Providence, R. I., 17-22, Holyoke, Mass., 24-26.

"Folks Up Willow Creek" (Frank S. Davidson, mgr.)—Columbus Junction, Ia., 26, Wapello 27, Kalona 28, Wellman 29.

G

Grand Opera (Oscar Hammerstein, mgr.)—N. Y. City 17, indefinite.

Grand Opera (Heinrich Conried, mgr.)—N. Y. City 17, indefinite.

Goodwin, N. C. (Geo. A. Weeden, mgr.)—Hattiesburg, Miss., 19, Jackson 20, Natchez 21, Vicksburg 22, Memphis, Tenn., 24, 25, Jackson 26, Nashville 27, Chattanooga 28, Knoxville 29.

Grace George (Wm. A. Brady, mgr.)—San Francisco, Cal., 17-29.

Gray, Katherine (W. N. Lawrence, mgr.)—N. Y. City 17, indefinite.

Gear, Florence (Jules Murry, mgr.—Junction City, Kan., 19, Concordia 20, Topeka 21, Lawrence 22, Atchison 23, Nebraska City, Nebr., 24, Beatrice 25, Lincoln 26, Plattsmouth 27, Creston, Ia., 28, Des Moiens 29.

Greet's Players (Ben Greet, mgr.)—Washington, D. C., 17-22, Pittsburg, Pa., 24-29.

Gilmore, Barney (Havlin & Nicolai, mgrs.)—Chicago, Ill., 16-29.

Genaro and Bailey (A. H. Woods, mgr.)—Camden, N. J., 17-19, Hoboken 20-22, N. Y. City 24-29.

Grapewin, Chas. E. (Wells, Dunne & Harlan, mgrs.)—Youngstown, O., 17-19, Wheeling, W. Va., 20-22, Toronto, Can., 24-29.

Grahame, Ferdinand—Plattsburg, N. Y., 17-22, Ogdensburg 24-29.

Gage Stock (Fred Gage, mgr.)—Woonsocket, R. I., 17-22, Putnam, Conn., 24-29.

Goodwin, Jack, Stock—Wilmington, N. C., 17-22.

"Great Divide" (Henry Miller, mgr.)—Lafayette, Ind., 22.

"Girl Question" (M. H. Singer, mgr.)—Chicago, Ill., 17, indefinite.

"Gambler of the West," A. H. Woods' (Al. Rich, mgr.)—Des Moines, Ia., 18-20, Omaha, Nebr., 21, 22, Kansas City, Mo., 23-29.

"Girl From Broadway" (John A. Mack, mgr.)—Elwood, Ind., 19, Anderson 20, Muncie 21, Richmond 22, New Castle 24, Hartford City 25, St. Marys, O., 26, Piqua 27, Hamilton 28, Middletown 29.

"Gay White Way" (Sam S. & Lee Shubert, inc., mgrs.)—Baltimore, Md., 17-22.

"Gingerbread Man," Western (Nixon & Zimmerman, mgrs.)—Los Angeles, Cal., 17-22, San Bernardino 24, Ogden, U., 26, Salt Lake City 27-29.

"Great Express Robbery," A. H. Woods'—South Chicago, Ill., 16-19, Joliet 20-22, East St. Louis 23-26, Terre Haute, Ind., 27-29.

"Gay New York," Gus Hill's (A. H. Sheldon, mgr.)—Washington, D. C., 17-22, Richmond, Va., 24-29.

"Governor's Pardon" (H. B. Whittaker, mgr.)—Chester, Pa., 17-19, Elizabeth, N. J., 24-26, Yonkers, N. Y., 27-29.

"Girl of the Sunny South" (J. W. Hartman, mgr.)—Palmyra, N. Y., 19, Newark 20, Solvay 21, Fulton 24, Rome 25, Watertown 26, Troy 29.

"Girl That Looks Like Me"—Grand Rapids, Mich., 23-26.

"Geo. Washington Jr." (Cohan & Harris, mgrs.)—Minneapolis, Minn., 23-26, St. Paul 27-29.

"Girl Over There"—Milwaukee, Wis., 16-22.

"Girl and the Stampede" (V. E. Lambert, mgr.)—Deadwood, S. Dak., 22, Belle Fourche 24, Sturgis 25, Rapid City 26, Chadron, Nebr., 27, Rushville 28, Gordon 29.

"Girl Question" (Askin & Singer, mgrs.)—Lincoln, Nebr., 19.

H

Hitchcock, Raymond (Henry W. Savage, mgr.)—Cleveland, O., 17-22, Detroit, Mich., 24-26, Buffalo, N. Y., 27-29.

Harned, Virginia (Sam S. & Lee Shubert, inc., mgrs.)—Atlanta, Ga., 19, Columbus 20, Macon 21, Jacksonville, Fla., 22.

Held, Anna (Florenz Ziegfeld, mgr.)—Chicago, Ill., 16-March 7.

Hopper, Edna Wallace (Cohan & Harris, mgrs.)—N. Y. City 17-March 7.

Holland, Mildred (Edward C. White, mgr.)—Akron, O

The POWER of MUSIC

A Story of Old Virginia, by THOMAS RICHARD DAVIES, to be Produced in Chicago Early Next Season

DAVIES THEATRICAL EXCHANGE **130 Dearborn St., Chicago**

Leigh, De Lacy, Stock—New Britain, Conn., 17-22, Meriden 24-29.
Long, Frank E., Stock—Cedar Rapids, Ia., 17-22, Iowa City 24-29.
Lyceum Comedy (Al. S. Evans, mgr.)—Sarasota, Fla., 17-22.
Lamarr-Holland Stock (C. B. Radford, mgr.)—Clinton, Ill., 17-19, Springfield 20-22, Taylorsville 24-26.
Lewis Stock—Grafton, Nebr., 17-22.
"Lion and the Mouse" (Henry B. Harris, mgr.)—Utica, N. Y., 17-19, Schenectady 20, Albany 21, 22, New Haven, Conn., 24-26.
"Lion and the Mouse" (Henry B. Harris, mgr.)—Greenville, Miss., 19, Helena, Ark., 20, Pine Bluff 21, Jackson, Tenn., 22, Paducah, Ky., 27.
"Lion and the Mouse" (Henry B. Harris, mgr.)—Beloit, Wis., 20, Janesville 21, Milwaukee 22-25.
"Land of Nod" (Rork Co., mgrs.)—Henderson, Ky., 19, Evansville, Ind., 20, Owensboro, Ky., 21, Lexington 22, Huntington, W. Va., 24, Charleston 25, Marietta, O., 26, Wheeling, W. Va., 27.
"Little Johnny Jones" (Jos. M. Gaites, mgr.)—Clarksburg, W. Va., 19, Wheeling 20, Newark, O., 21, Columbus 22, Hamilton 23, Lebanon, Ky., 24, Louisville 25, 26, Indianapolis, Ind., 27, Lafayette 28, Logansport 29.
"Lucky Dog" (Moross & Roddy, mgrs.)—Wheeling, W. Va., 17-19, McKeesport, Pa., 20-22, Erie 24, Ashtabula, O., 25, Elyria 26, Toledo 27-29.
"Little Prospector" (Frank G. King, mgr.)—Ironwood, Mich., 19, Calumet 21, Hancock 22, Lake Linden 24, Ishneming 25, Marquette 26.
"Lost in the Hills" (R. W. Fraser, mgr.)—Auburn, Nebr., 19, Stella 20, Verdon 21, Humboldt 22.
"Little Organ Grinder" (B. E. Forrester, mgr.)—Akron, O., 17-19, Erie, Pa., 20-22, Toronto, Can., 24-29.
"Lena Rivers" (Burt & Nicolai, mgrs.)—Richmond, Va., 17-22, Norfolk 24-29.
"Lost in New York" (H. Newton Bronson, mgr.)—Parkersburg, W. Va., 17-19, Portsmouth, O., 20, Springfield 21, Hamilton 22, Cincinnati 23-29.
"Little Heroes of the Street" (Vance & Sullivan, mgrs.)—Baltimore, Md., 17-22.
"Lost Trail" (Willis Amuse. Co., mgrs.)—N. Y. City 17-22.

M

Marlowe, Julia (Sam S. & Lee Shubert, Inc., mgrs.)—Boston, Mass., 17-22, Springfield 23-28.
Miller, Henry—N. Y. City 17-29.
Mary Mannering (Sam S. & Lee Shubert, Inc., mgrs.)—Austin, Tex., 19, El Paso 22, Tucson, Ariz., 24, Phœnix 25, Riverside, Cal., 26, San Bernardino 27, San Diego 28, 29.
Mason, John (Sam S. & Lee Shubert, Inc., mgrs.)—N. Y. City 17, indefinite.
Merritt, Grace (Ernest Shipman, mgr.)—Brockville, Ont., Can., 19, Cornwall 20, Gananoque 21, Kingston 22.
Melville, Rose (J. R. Stirling, mgr.)—Indianapolis, Ind., 17-22, Cincinnati, O., 24-29.
Mortimer, Lillian (J. L. Veronee Co., mgrs.)—Buffalo, N. Y., 17-22.
Mantell, Robt. B. (Wm. A. Brady, mgr.)—Cincinnati, O., 17-22, Philadelphia, Pa., 24-29.
Montgomery and Stone (C. B. Dillingham, mgr.)—Philadelphia, Pa., 17-22, Brooklyn, N. Y., 24-29.
McIntyre and Heath (Klaw & Erlanger, mgrs.)—Augusta, Ga., 19, Savannah 20, Jacksonville, Fla., 21, Macon, Ga., 22, Atlanta 24, Birmingham, Ala., 25, Montgomery 26, Pensacola, Fla., 27, Mobile, Ala., 28.
Moore, Victor (Cohan & Harris, mgrs.)—N. Y. City 17, indefinite.
MacCurdy, Jas. Kyrle (Rowland & Clifford, mgrs.)—Benton, Ill., 19, Mount Carmel 20, Carmi 21, Harrisburg 22, Marion 24.
Murnell, David (D. J. Patrick, mgr.)—Stockton, Kan., 20, Beloit 24, Kearney, Nebr., 26.
Murray and Mack (Ollie Mack, mgr.)—Montgomery, Ala., 19, Columbus, Ga., 20, Macon 21, Jacksonville, Fla., 22, Brunswick, Ga., 24, Savannah 25, Charleston, S. C., 26, Columbia 27, Augusta, Ga., 28, Athens 29.
Mortons, the Four (Frank McKee, mgr.)—Philadelphia, Pa., 17-22, N. Y. City 24-29.
Mildred and Rouclere (Harry Rouclere, mgr.)—Fitchburg, Mass., 19, Worcester 20, Lawrence 21, 22, Haverhill 24, Concord, N. H., 25, Franklin Falls 26, Laconia 27, Portsmouth 28, Biddeford, Me., 29.
Myrkle-Harder Stock, Eastern (W. H. Harder, mgr.)—Lewiston, Me., 17-22, Portland 24-29.
Myrkle-Harder Stock, Southern (Bert Leigh, mgr.)—Danville, Ill., 17-22, Springfield 23-29.
McDonald Stock (G. W. McDonald, mgr.)—Mena, Ark., 17-22, De Queen 24-29.
Myers, Irene, Stock (Will H. Myers, mgr.)—Bridgeton, N. J., 17-22, West Chester, Pa., 24-29.
Murray & Mackey Comedy (John J. Murray, mgr.)—Elmira, N. Y., 17-22.
Murray & Mackey Stock (John J. Murray, mgr.)—Carbondale, Pa., 24-29.
Maxam & Sights' Comedians (J. W. Sights, mgr.)—Wyndmere, N. Dak., 17-19, Hankinson 20-22, Forman 24-26, Cogswell 27-29.
Murray-Rostell (P. H. Murray, mgr.)—Bangor, Me., 17-22, Portland 24-29.
Manhattan Theatre (Jack Parsons, mgr.)—Independence, Kan., 16-19, Oswego 20-22.
Mitchell's Stock (B. Frank Mitchell, mgr.)—Ossining, N. Y., 17-22, Peekskill 24-29.
Morey Stock—South McAlester, Okla., 24-29.
Marks Stock (Tom Marks, mgr.)—Stratford, Ont., Can., 17-22, St. Thomas 24-29.
Morgan's Comedians (Fred A. Morgan, mgr.)—Belleville, Ill., 17-22, Joliet 23-29.
"Madam Butterfly" (Henry W. Savage, mgr.)—Pueblo, Colo., 19, Denver 20-22, Wichita, Kan., 24, Oklahoma City, Okla., 25, Fort Smith, Ark., 26, Springfield, Mo., 27, Joplin 28, Topeka, Kan., 29.
"Merry Widow" (Henry W. Savage, mgr.)—N. Y. City 17, indefinite.
"Merry Widow" (Henry W. Savage, mgr.)—Chicago, Ill., 17, indefinite.
"Miss Hook of Holland" (Chas. Frohman, mgr.) N. Y. City 17 indefinite.
"Mrs. Wiggs of the Cabbage Patch" (Liebler & Co., mgrs.)—Pittsburg, Pa., 17-22.
"Mrs. Wiggs of the Cabbage Patch" (Liebler & Co., mgrs.)—Dallas, Tex., 19, 20, Waco 22, San Antonio 23, 24, Austin 25, Beaumont 26, Galveston 27, Houston 29.
"Man of the Hour" (Brady & Grismer, mgrs.)—Boston, Mass., 17, indefinite.
"Man of the Hour" (Brady & Grismer, mgrs.)—Syracuse, N. Y., 17-21, Toledo, O., 22.
"Man of the Hour" (Brady & Grismer, mgrs.)—Coffeyville, Kan., 19, Independence 20, Pittsburg 21, Joplin, Mo., 22, St. Louis 23-29.
"Man From Home" (Liebler & Co., mgrs.)—Chicago, Ill., 17, indefinite.
"Miss Petticoats" (C. F. Atkinson, mgr.)—North Adams, Mass., 19, Holyoke 20, Fitchburg 21, Worcester 22, Norwich, Conn., 24, New London 25, Westerly, R. I., 26, Brockton, Mass., 27, Newport, R. I., 28, New Bedford, Mass., 29.
"Mayor of Tokio" (Jos. M. Gaites, mgr.)—Asheville, N. C., 19, Charlotte 20, Salisbury 21, Lynchburg, Va., 22, Richmond 24, Newport News 25, Norfolk 26, Annapolis, Md., 27.
"Ma's New Husband," Eastern (Harry Scott Co., mgr.)—Sidney, O., 19, Fort Recovery 20, Ohio City 21, Paulding 22, Montpelier 24, Jonesville, Mich., 25, Hillsdale 26, Monroe 27, Auburn, Ind., 29.
"Ma's New Husband," Western (Harry Scott Co., mgrs.)—Richfield, U., 19, Ephraim 20, Mount Pleasant 21, American Fork 22, Tooele 24, Eureka 25, Pocatello, Ida., 27, Blackfoot 28, St. Anthony 29.
"McFadden's Flats," Gus Hill's—Wilkes-Barre, Pa., 17-19, Scranton 20-22, Baltimore, Md., 24-29.
"Missouri Girl," Eastern, Fred Raymond's (Geo. Bedee, mgr.)—Salem, W. Va., 19, Monongah 20, Mannington 21, Bellaire, O., 22, Barnesville 24, Woodsfield 25, Wellsburg, W. Va., 26, Toronto, O., 27, Wellsville 28, East Liverpool 29.
"Missouri Girl," Western, Fred Raymond's (M. H. Norton, mgr.)—Pleasanton, Kan., 19, Lacygne 20, Paola 21, Warrensburg, Mo., 22, Versailles 24, Tipton 25, Boonville 26, Glasgow, Kan., 27, Huntsville, Mo., 28, Moberly 29.
"Millionaire's Revenge" (Mittenthal Bros. Amuse. Co., mgrs.)—N. Y. City 17-22, Jersey City, N. J., 24-29.
"Moonshiner's Daughter" (Darlington & Kingston, mgrs.)—Deadwood, S. Dak., 19, Lead 20, Spearfish 21, Belle Fourche 22, Hill City 24, Custer 25, Edgemont 26, Crawford, Nebr., 27, Lusk, Wyo., 28, Douglas 29.
"Me, Him and I" (Hurtig & Seamon, mgrs.)—Cleveland, O., 17-22, Cincinnati 23-29.
"My Wife's Family" (W. McGowan, mgr.)—Emporium, Pa., 21, St. Marys 22, Ridgway 24, Brookville 25, Butler 26, Franklin 27, Titusville 28, Oil City 29.
"Miss Bob White" (Nixon & Zimmerman, mgrs.)—Paducah, Ky., 21.
"Millionaire's Revenge" (Mittenthal Bros., Amuse. Co., mgrs.)—Paterson, N. J., 17-19, Bridgeport, Conn., 20-22.
"Mrs. Temple's Telegram," W. N. Lawrence's—Dayton, O., 19.

N

Nethersole, Olga (Louis Nethersole, mgr.)—N. Y. City 17-29.
Nazimova, Mme. Alla (Sam S. & Lee Shubert, inc., mgrs.)—Providence, R. I., 20-22, Springfield, Mass., 25.
North Bros.' Comedians (R. J. Mack, mgr.)—Guthrie, Okla., 17-22, Tulsa 23-29.
"Nellie, the Beautiful Cloak Model," A. H. Woods'—Ottawa, Can., 17-19, Utica, N. Y., 20-22, N. Y. City 24-29.
"No Mother to Guide Her" (Edison A. Dodge, mgr.)—Ellensburg, Wash., 19, Roslyn 20, Cle Elum 21, Kent 22, Seattle 23-29.

O

Olcott, Chauncey (Augustus Pitou, mgr.)—New Orleans, La., 16-22, Beaumont, Tex., 24, Galveston 25, Houston 26, 27, San Antonio 28, 29.
O'Neill, James (Edgar Forrest, mgr.)—St. Paul, Minn., 16-19, Minneapolis 20-22, Eau Claire, Wis., 24, Milwaukee 27-29.
Osterman, Kathryn—Peoria, Ill., 16-19.
Osman Stock (John Osman, mgr.)—Washington, N. C., 24-29.
"Outlaw's Christmas" (P. H. Sullivan, mgr.)—Philadelphia, Pa., 17-22, Bridgeton, N. J., 24, Trenton 25, 26, Hamilton, Can., 28, 29.
"Old Homestead" (Franklin Thompson, mgr.)—Chicago, Ill., 16-29.
"Our New Minister" (Joseph Conyers, mgr.)—New Castle, Ind., 19, Richmond 20, Greenville, O., 21, Anderson, Ind., 22, Columbus, O., 24-26.
"Old Arkansaw," Eastern, Fred Raymond's (Geo. Laing, mgr.)—Thomas, W. Va., 19, Elk Garden 20, Keyser 21, Cumberland, Md., 22, Kingwood, W. Va., 25, Monongah 28.
"Old Arkansaw," Western, Fred Raymond's (O. M. Bicknell, mgr.)—Cotton Grove, Ore., 19, Albany 21, Corvallis 22, The Dalles 24, McMinnville 26, Hillsboro 27, Oregon City 29.
"Ole Olson" (Geo. Conway, mgr.)—Independence, Ia., 19, Waterloo, 20, Grinnell 21, Newton 22, Nevada 24, Marshalltown 25, Boone 26, Fort Dodge 27, Webster City 28, Iowa Falls 29.

P

Powers, James T. (Sam S. & Lee Shubert, inc., mgrs.)—El Paso, Tex., 19, San Antonio 21, 22, Houston 24, 25, Galveston 26, 27, Beaumont 28, Texarkana 29.
Patton, W. B. (J. M. Stout, mgr.)—Clarksville, Tex., 21, Texarkana 22, Shreveport, La., 23, Greenville, Tex., 24, McKinney 25, Denison 26, Ardmore, Okla., 27.
Payton Sisters (C. S. Payton, mgr.)—Galveston, Tex., 17-22.
Price & Butler Stock—Frostburg, Md., 17-22, Lonaconing 24-26, Midland 27-29.
"Prince of Pilsen" (Henry W. Savage, mgr.)—Paris, France, 17, indefinite.
"Peter Pan" (Chas. Frohman, mgr.)—Youngstown, O., 19, 20, Canton 21, Akron 22, East Liverpool 24, Zanesville 25, 26, Springfield 27, Fort Wayne, Ind., 28, 29.
"Pjn! Paff!! Pouf!!!" B. C. Whitney's—Louisville, Ky., 16-22, season ends.
"Paid in Full" (Wagenhals & Kemper, mgrs.)—Oswego, N. Y., 21, Rochester 22, N. Y. City 24, indefinite.
"Parted on Her Bridal Tour" (Chas. E. Blaney Amuse. Co., mgrs.)—Newark, N. J., 17-22, N. Y. City 24-29.
"Phantom Detective," Rowland & Clifford's (Dave Seymour, mgr.)—Worcester, Mass., 24-26, Fall River 27-29.
"Painting the Town," Chas. H. Yale's—Lincoln, Nebr., 24.
"Panhandle Pete"—Hartford, Conn., 17-19, New Haven 20-22.
"Pair of Country Kids" (C. Jay Smith, mgr.)—Martinsville, Ind., 19, Cloverdale 20, Paola 21, Mitchell 22, West Baden 23, Bloomington 24, Linton 25, Hymera 26, Crawfordsville 27, Hammond 28, Valparaiso 29.
"Parsifal"—Portland, Ore., 16-22, Seattle, Wash., 23-29.
"Pickings From Puck" (Dubinsky Bros., mgrs.)—Peoria, Ill., 23.

Q

"Quincy Adams Sawyer" (Howard Booker, mgr.)—Lynn, Mass., 17-22.
"Quincy Adams Sawyer," Western—Decatur, Ill., 22.

R

Robson, Eleanor (Liebler & Co., mgrs.)—Columbia, S. C., 19, Macon, Ga., 20, Montgomery, Ala., 21, Mobile 22, New Orleans, La., 23-29.
Roberts, Florence (John Cort, mgr.)—Denver, Colo., 17-22, Salt Lake City, U., 24-26, Ogden 27, San Bernardino, Cal., 29.
Russell, Lillian (Joseph Brooks, mgr.)—Johnstown, Pa., 19, Zanesville, O., 20, Columbus 21, Dayton 22, Springfield, Ill., 24, Indianapolis, Ind., 25, 26, Evansville 27.
Robson, May (L. R. Sire, mgr.)—Milwaukee, Wis., 19-22, Peoria, Ill., 25, Fort Dodge, Ia., 29.
Rays, The (E. D. Stair, mgr.)—New Orleans, La., 16-22, Chattanooga, Tenn., 24-29.
Russell Bros. (Chas. E. Blaney Amuse. Co., mgrs.)—Jersey City, N. J., 17-22, Boston, Mass., 24-29.
Ryan, Daniel—Haverhill, Mass., 17-22, Gloucester 24-29.
Rosar-Mason Stock (P. C. Rosar, mgr.)—Madison, Ind., 17-22, Richmond 24-29.
Rowley and Gay (W. J. Nelson, mgr.)—Washington, Pa., 24-29.
"Rose of the Rancho" (David Belasco, mgr.)—Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.
"Round Up" (Klaw & Erlanger, mgrs.)—Philadelphia, Pa., 17-22.
"Rogers Bros. in Panama" (Gus & Max Rogers, mgrs.)—Boston, Mass., 17-29.
"Royal Chef," H. H. Frazee's—Memphis, Tenn., 17-22, Chattanooga 24-29.
"Raffles" (Jos. M. Gaites Co., mgrs.)—Atlanta, Ga., 17-22, Birmingham, Ala., 24-29.
"Road to Yesterday" (Sam S. & Lee Shubert, inc., mgrs.)—Kansas City, Mo., 17-19, St. Joseph 20, Sioux City, Ia., 21, St. Paul, Minn., 22-26, Minneapolis 27-29.
"Race Across the Continent," A. H. Woods'—N. Y. City 17-22, Brooklyn, N. Y., 24-29.
"Red Feather" (Jos. M. Gaites Co., mgrs.)—Seattle, Wash., 16-22, Everett 23, Ellensburg 24, North Yakima 25, Walla Walla 26, Pullman 28, Spokane 29, March 1.
"Red Mill" (C. B. Dillingham, mgr.)—Sheboygan, Wis., 20.
"Race for Life" (P. H. Sullivan Amuse. Co., mgrs.)—Burlington, N. J., 19, Bridgeton 20, Perth Amboy 21, Plainfield 22, Wilmington, Del., 24-26, Camden, N. J., 27-29.
"Royal Slave," East, Clarence Bennett's (Alfred Rowland, mgr.)—Altoona, Pa., 19, Barnesboro 20, Hastings 21, Johnstown 22, Vandergrift 25, Kittanning 26, Dubois 27, Emporium 28, Galeton 29.
"Royal Slave," Coast (Harry A. Du Bois, mgr.)—Oakland, Cal., 16-22, Marysville 23, Ashland, Ore., 24, Medford 25, Eugene 26, Salem 27, Corvallis 29.
"Rocky Mountain Express"—Toronto, Can., 17-22.
"Rudolph and Adolph"—New Haven, Conn., 19.
"Rollicking Girls"—Zanesville, O., 21.

S

Shaw, Mary (Ernest Shipman, mgr.)—Denver, Colo., 17-19, Colorado Springs 20, Victor 21, Pueblo 22, Leadville 23, Grand Junction 24, Provo City, U., 25, Sacramento, Cal., 29.
Sothern, E. H. (Sam S. & Lee Shubert, inc., mgrs.)—N. Y. City 17-29.
Skinner, Otis (Chas. Frohman, mgr.)—N. Y. City 17, indefinite.
Scheff, Fritzi (C. B. Dillingham, mgr.)—Washington, D. C., 17-22, Baltimore, Md., 24-29.
Stahl, Rose (Henry B. Harris, mgr.)—Newark, N. J., 17-22, Brooklyn, N. Y., 24-29.
Selwyn, Edgar (Henry B. Harris, mgr.)—N. Y. City 17-22, South Norwalk, Conn., 24, Derby 25, Winsted 26, New Britain 27, Waterbury 28, Bridgeport 29.
Stuart, Ralph (Henry B. Harris, mgr.)—Minneapolis, Minn., 16-22, Chippewa Falls, Wis., 23, Owattonna, Minn., 24, Rochester 25, Winona 26, Dubuque, Ia., 27, Clinton 28, Rockford, Ill., 29.
Standing, Guy, and Theodore Roberts (Klaw & Erlanger, mgrs.)—Scranton, Pa., 19, Reading 20, Harrisburg 21, Trenton, N. J., 22, Philadelphia, Pa., 24-March 7.
Spooner, Cecil (Chas. E. Blaney Amuse. Co., mgrs.)—Toledo, O., 6-19, Grand Rapids, Mich., 20-29.
Sidney, George (E. D. Stair, mgr.)—Greensburg, Pa., 19, Johnstown 20, Altoona 21, Cumberland, Md., 22, Baltimore 24-29.
Stewart, May (J. E. Cline, mgr.)—Camden, Ark., 19, Magnolia 20, Stamps 21, Prescott 22.
Shea, Thos. E. (Cohan & Harris, mgrs.)—Brooklyn, N. Y., 17-29.
Sully, Daniel—Wilkes-Barre, Pa., 22.
Scott, Cyril (W. N. Lawrence, mgr.)—Scranton, Pa., 21.
San Carlo Opera (Henry Russell, mgr.)—Duluth, Minn., 19-21, Milwaukee, Wis., 24-29.
Stewart Opera (Geo. Chandler, mgr.)—Buffalo, N. Y., 17, indefinite.
Smart Set, Gus Hill's—Cleveland, O., 17-22, Pittsburg, Pa., 24-29.
Santley, Joseph—Chicago, Ill., 16-22, Milwaukee, Wis., 23-29.
Spooner Stock (Mrs. M. B. Spooner, mgr.)—N. Y. City 17, indefinite.
Sterling Dramatic (James Morrow House, mgr.)—Alton, Ill., 17-22.
Stull, Walter (Geo. Roberts, mgr.)—Geneva, N. Y., 24-29.
"Soul Kiss" (Florenz Ziegfeld, mgr.)—N. Y. City 17, indefinite.
"Shadowed by Three," W. F. Mann's (B. M. Garfield, mgr.)—Washington, D. C., 17-22, Brooklyn, N. Y., 24-29.
"Since Nellie Went Away," A. H. Woods's (J. K. Roberts, mgr.)—N. Y. City 17-22, Rochester, N. Y., 24-26, Syracuse 27-29.
"Shoemaker," Gus Hill's—Norwalk, O., 19, Toledo 20-22, Lima 24, Wapakoneta 25, Dayton 27-29.
"Sweetest Girl in Dixie," Southern (C. S. Ruble, mgr.)—Clarksville, Tenn., 20, Princeton, Ky., 21, Earlington 24, Central City 25, Russellville 26, Bowling Green 27, Glasgow 28, Elizabethtown 29.
"Sweetest Girl in Dixie," Northern (Will R. Hughes, mgr.)—Chester, Ill., 19, Perryville 20, Bonne Terre, Mo., 21, De Soto 22, St. Charles 23, Hannibal 24, Alton, Ill., 25, Louisiana, Mo., 26, Palmyra 27, Kahoka 28, Burlington, Ia., 29.
"Singing Girl of Killarney," Aubrey Mittenthal's (C. Wesley Frazer, mgr.)—Norfolk, Va., 17-22.
"Superba" (Wm. & Edw. Hanlon, mgrs.)—Grand Rapids, Mich., 16-19, Toledo, O., 20-22, Detroit, Mich., 23-29.
"Show Girl," J. P. Goring's—Topeka, Kan., 19, Lawrence 20, Holton 21, Horton 22.
"Straight Road" (Wagenhals & Kemper, mgrs.)—Philadelphia, Pa., 17-22.
"Simple Simon Simple" (Cohan & Zimmerman, mgrs.)—St. Louis, Mo., 23-29.
"Si Plunkard," J. C. Lewis' Troy, Ala., 19.
"Sunny South" (J. C. Rockwell, mgr.)—Cass City, Mich., 19, Gagetown 20, Marlette 21, Mayville 22, Pinconning 24, East Tawas 25, Alpena 26, Onawa 27, Cheboygan 28, Grayling 29.

T

Taliaferro, Mabel (Frederic Thompson, mgr.)—N. Y. City 17, indefinite.
Thurston, Adelaide (Francis X. Hope, mgr.)—Columbus, Ga., 19, Albany 20, Valdosta 21, Jackson, Miss., 22, Savannah, Ga., 24, Charleston, S. C., 25, Augusta, Ga., 26, Columbia, S. C., 27, Charlotte, N. C., 28, Salisbury 29.
Turner, W. H. (Chas. E. Blaney Amuse. Co., mgrs.)—Chicago, Ill., 16-22.
Taylor Stock (H. W. Taylor, mgr.)—Norwich, Conn., 17-22, New London 24-29.
Turner, Clara (Ira W. Jackson, mgr.)—Paterson, N. J., 17-22, New Brunswick 24-29.
Taylor, Albert (Chas. R. McAdams, mgr.)—New Iberia, La., 19, 20, Franklin 21, 22, Morgan City 23-25, Houma 26, 27, Thibodaux 28, 29.
"Tom Jones" (Henry W. Savage, mgr.)—Buffalo, N. Y., 17-19, Hamilton, Can., 20, London 21, Port Huron, Mich., 22, Detroit 24-26, Jackson, 27, Grand Rapids 28.
"Twenty Days in the Shade" (Chas. Frohman, mgr.)—N. Y. City 17, indefinite.
"Toodles" (Chas. Frohman, mgr.)—Baltimore, Md., 24-29.
"Too Proud to Beg," Lincoln J. Carter's—Wilmington, Del., 17-19, Perth Amboy, N. J., 20, Plainfield 21, Dover 22, Allentown, Pa., 24, South Bethlehem 25, Slatington 26, Lansford 27, Mauch Chunk 28, Shenandoah 29.
"Tempest and Sunshine," W. F. Mann's (Richard Chapman, mgr.)—Georgetown, Ky., 19, Paris 20, Richmond 21, Winchester 22, Maysville 24, Portsmouth, O., 25, Jackson 26, Parkersburg, W. Va., 27-29.
"Top o' th' World" (Sam S. & Lee Shubert, inc., mgrs.)—N. Y. City 17-22, Philadelphia, Pa., 24-March 7.
"Three of Us" (W. N. Lawrence, mgr.)—St. Louis, Mo., 16-22, Kansas City 23-29.
"Time, the Place and the Girl," Eastern (Askin & Singer, mgrs.)—Pittsburg, Pa., 17-22, Philadelphia 24-29.
"Time, the Place and the Girl," Western (Askin & Singer, mgrs.)—Moberly, Mo., 19, Columbia 20, Sedalia 21, St. Joseph 22, Kansas City 23-29.
"Texas" Broadhurst & Currie's—Dayton, O., 17-19, Findlay 20, Ann Arbor, Mich., 21, Adrian 22, Bucyrus, O., 24, Massillon 25, Steubenville 26, Wheeling, W. Va., 27-29.
"Thorns and Orange Blossoms," Eastern, Rowland & Clifford's (Ed. Weyerson, mgr.)—Kingston, N. Y., 19, Schenectady 21, Troy 22, Amsterdam 24, Utica 25, Rome 27, Lowville 28, Watertown 29.
"Through Death Valley" (J. D. Barton & Co., mgrs.)—Chattanooga, Tenn., 17-22, Nashville 24-29.
"Two Orphans" (E. C. Wilson, mgr.)—Galesburg, Ill., 19, Iowa City, Ia., 22, Anamosa 24, Independence 26, Waterloo 27, Tama 28, Marshalltown 29.
"Ten Thousand Dollar Beauty" (Lewis & Lake, mgrs.)—Astoria, Ore., 19, 20, Seattle, Wash., 26-March 2.
"Terry, the Swell" (Anthony Tabarini, mgr.)—Winston-Salem, N. C., 17-19, High Point 20-22, Greensboro 24-26, Danville, Va., 28, 29.

U

"Under Southern Skies," Eastern (Harry Doel Parker, mgr.)—Troy, N. Y., 19, Cohoes 20, Glens Falls 21, Schenectady 22, Gloversville 24, Amsterdam 25, Saratoga 26, Albany 27-29.
"Under Southern Skies," Western (Harry Doel Parker, mgr.)—Kankakee, Ill., 19, South Chicago 20-22.
"Under Southern Skies," Central (Harry Doel Parker, mgr.)—Tarentum, Pa., 19, Johnstown 21, Altoona 22, Barnesboro 24, Latrobe 25, Greensburg 26, Kittanning 27, Butler 28, Dubois 29.
"Under the Red Lights of Paris" (J. A. Schwenk, mgr.)—Gelbar, Wash., 19, Monroe 20, Everett 21-23, Sedro Wooley 25, Whatcom 26-28.
"Uncle Tom's Cabin," Stetson's, Eastern (G. W. Brownlee, mgr.)—Fall River, Mass., 21, New Bedford 22, Brockton 24, Woonsocket, R. I., 25.
"Uncle Tom's Cabin," A. W. Martin's—Scranton, Pa., 17-19, Wilkes-Barre 20-22.
"Uncle Josh Perkins," Eastern (Thos. Roe, mgr.)—Monongahela, Pa., 21, Beaver Falls 22, Sharon 24, Youngstown, O., 25, Akron 26, East Liverpool 28, Steubenville 29.
"Uncle Zeke" (Crawford Bros., mgrs.)—Texico, Tex., 19, Amarillo 24.

V

Van Billy B. (P. H. Sullivan, mgr.)—Louisville, Ky., 23-29.
Van Dyke & Eaton (17 Mack, mgr.)—Racine, Wis., 17-22.
Vernon Stock (Benj. B. Vernon, mgr.)—Port Jervis, N. Y., 17-22, Walden 24-29.
Van Der Berg Opera, Albany, N. Y., 17-20, Springfield, Mass., 21, 22.
"Virginian" (Kirke La Shelle Co., mgrs.)—San Francisco, Cal., 16-29.
"Vanderbilt Cup" (Jos. M. Gaites Co., mgrs.)—Cincinnati, O., 16-22, Madison, Ind., 24, Seymour 25, Bedford 26, Vincennes 27, Princeton 28, Beneville, Ill., 29.
"Volunteer Organist" (W. W. Newcomer, mgr.)—Bridgeport, Conn., 19, Trenton, N. J., 22.

W

Whitfield, David (David Belasco, mgr.)—N. Y. City 17, indefinite.
Wilson, Francis (Chas. Frohman, mgr.)—Toronto, Can., 17-22, Hamilton 24, London 25, Detroit, Mich., 27-29.
Welsh, Blanche (Wagenhals & Kemper, mgrs.)—Texarkana, Tex., 19, Paris 20, Dallas 21, Fort Worth 22, Waco 25, Austin 26, San Antonio 27, Houston 28, Galveston 29.
Williams, Hattie (Chas. Frohman, mgr.)—Pittsburg, Pa., 17-22, Cleveland, O., 24-29.
Weber's All Stars (Jos. M. Weber, mgr.)—N. Y. City 17, indefinite.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Tyler, Tex., 19, Temple 20, Waco 21, Corsicana 22, Waxahachie 24, Fort Worth 25, 26, Gainesville 27, Sherman 28, Denison 29.
Williams, Lottie (Chas. E. Blaney Amuse. Co., mgrs.)—Kansas City, Mo., 16-22, St. Louis 23-29.
Whitecar, W. A. (Jules Murry, mgr.)—Mount Carmel, Pa., 19, Lewisburg 20, Sunbury 21, Harrisburg 22, Lancaster 24, Reading 25, Allentown 26, Hazleton 27, Scranton 28, Wilkes-Barre 29.
Ward, Hap (E. D. Stair, mgr.)—Detroit, Mich., 16-22, Cleveland, O., 24-29.
Walker Whiteside—Wheeling, W. Va., 22.
"Wife, Musical Comedy (John B. Wills, mgr.)—Annapolis, Md., 17-22.
Williams and Walker (Jack Shoemaker, mgr.)—N. Y. City 17-22, Boston, Mass., 24-29.
White Dramatic No. 1 (Chas. P. Whyte, mgr.)—Elk City, Okla., 17-22, Chickasha 24-29.
White Dramatic No. 2 (Chas. P. Whyte, mgr.)—Texico, Mex., 24-29.
Winninger Bros.—R. (Frank Winninger, mgr.)—Mattoon, Ill., 17-22, Beardstown 24-29.
Wilbur Stock (Fred Homer, mgr.)—Taunton, Mass., 17-22, Newport, R. I., 24-29.
Whiteside-Strauss Stock (N. S. Hill, mgr.)—Allentown, Pa., 17-22, Yonkers, N. Y., 24-29.
Woodward Stock—Fort Dodge, Ia., 17-19.
"Warrens of Virginia" (David Belasco, mgr.)—N. Y. City 17, indefinite.
"Woodland" (Henry W. Savage, mgr.)—Los Angeles, Cal., 17-22, Prescott, Ariz., 24, Phœnix 25, Tucson 26, Bisbee 27, Douglas 28, El Paso, Tex., 29.
"Witching Hour" (Sam S. & Lee Shubert, inc., mgrs.)—Chicago, Ill., 17, indefinite.
"Way Down East" (Wm. A. Brady, mgr.)—Baltimore, Md., 17-22, Johnstown, Pa., 24-26, Altoona 27-29.
"Way Down East" (Wm. A. Brady, mgr.)—Grand Junction, Colo., 19, Leadville 20, Salida 21, Boulder 22, Denver 23-29.
"Waltz Dream" (Inter-State Amuse. Co., inc., mgrs.)—N. Y. City 17, indefinite.
"Way of the Transgressor," Chas. H. Yale's—Chicago, Ill., 16-22.
"We Are King" (A. W. Cross, mgr.)—Kansas City, Mo., 16-22, St. Joseph 25, 26, Nebraska City, Nebr., 27, Lincoln 28, 29.
"Why Girls Leave Home," Western, E. J. Carpenter's—Auburn, Cal., 19, Carson City, Nev., 21, Reno 22, Park City, U., 24, Evanston, Wyo., 25, Rock Springs 26, Laramie 27, Greeley, Colo., 28, Boulder 29.
"Wizard of Oz" (Hurtig & Seamon, mgrs.)—Baltimore, Md., 17-22, Washington, D. C., 24-29.
"Wizard of Wall Street" (Lew Virden, mgr.)—Snyder, Okla., 19, Frederick 20, Quanah, Tex., 21, Vernon 22.
"Wine, Woman and Song" (M. M. Theise, mgr.)—Boston, Mass., 17-22.
"Wife's Secret" (Spencer & Aborn, mgrs.)—Toledo, O., 16-19.
"We Are King"—Camden, N. J., 17-19.

Y

Yorke and Adams (B. E. Forrester, mgr.)—N. Y. City 17-22.
Ye Colonial Stock (Chas. W. Benner, mgr.)—Cumberland, Md., 17-22, Morgantown, W. Va., 24-29.
"Yzuma" (A. J. Delamater, mgr.)—Meadville, Pa., 20, Erie 21, Titusville 22, Oil City 25, Warren 26, Kane 27.
"Young Buffalo, King of the Wild West" (Chas. E. Blaney Amuse. Co., mgrs.)—Brooklyn, N. Y., 17-22 Hoboken, N. J., 23-26.
"You Never Can Tell"—Cincinnati, O., 17-22.
"Yon Yonson"—Lincoln, Nebr., 21, 22.

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Bryan's Extravaganza (Harry Bryant, mgr.)—Baltimore, Md., 17-22, Washington, D. C., 24-29.
Blue Ribbon Girls (James Hyde, mgr.)—Brooklyn, N. Y., 17-29.
Bachelor Club (Arnold & Hastings, mgrs.)—Reading, Pa., 17-19, Scranton 20-22, Newark, N. J., 24-29.
Bowery Burlesquers (E. M. Rosenthal, mgr.)—Birmingham, Ala., 17-22, New Orleans, La., 24-29.
Bohemians (Barney Gerard, mgr.)—Buffalo, N. Y., 17-22, Detroit, Mich., 23-29.
Behman Show (Jack Singer, mgr.)—Chicago, Ill., 16-29.
Ben Tons (Weber & Rush, mgrs.)—Chicago, Ill., 16-22, Detroit, Mich., 23-29.
Boston Belles (G. H. Batchelor, mgr.)—Brooklyn, N. Y., 17-22, Scranton, Pa., 24-26, Reading 27-29.
Brigadiers (Chas. Cromwell, mgr.)—Kansas City, Mo., 16-22, St. Louis 23-29.
Broadway Gaiety Girls (J. H. Curtis, mgr.)—Albany, N. Y., 17-19, Troy 20-22, Montreal, Can., 24-29.
City Sports (Phil Sheridan, mgr.)—Pittsburg, Pa., 17-22, Columbus, O., 24-29.
Cracker Jacks (Harry Leoni, mgr.)—Kansas City, Mo., 23-29.
Casino Girls (Jesse Burns, mgr.)—Boston, Mass., 17-22, Brooklyn, N. Y., 24-29.
Cherry Blossoms (Will A. Pyne, mgr.)—Toronto, Can., 17-22, Buffalo, N. Y., 24-29.
California Girls (John Grieves, mgr

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Vaudeville Route List.

This list is made up as nearly accurate as it is possible to make a list of vaudeville bookings. To insure insertion in this department the name of the theatre or park, as well as the city or town, MUST accompany each booking sent us.

Abdallah Bros., Keith's, Portland, Me., 17-22.
Abeles, Geo., & Co., Cook O. H., Rochester, N. Y., 17-22.
Acme Trio, National, Chicago, 17-22.
Adair, Art, Family, Muscatine, Ia., 17-22; Bijou, Dubuque, 24-29.
Adair & Henney, New Sun, Springfield, O., 17-22.
Adams & Drew, Twentieth Century Maids Co.
Adams & White, Lubin's, Baltimore, 17-22.
Adams, Musical, Sheedy's, Fall River, Mass., 17-22.
Adamini & Taylor, Orpheum, Easton, Pa., 17-22; Auditorium, York, 24-29.
Addison & Livingston, Palmetto Beach, Tampa, Fla., 17-29.
Ahearn, Chas. & Vesta, Golden Crook Co.
Ainsley, Josephine, Keith's, Portland, Me., 17-22.
Aldeans, The, Mary Anderson, Louisville, 17-22.
Allison, Mr. & Mrs., Orpheum, Bkln., 17-22.
Alton Trio, Crystal, Anderson, Ind., 17-22; Crystal, Logansport, 24-29.
Alfarabi, Sadi, Schindler's, Chicago, 17-22.
Alvarettas, Three, Trocadero Burlesquers.
Alexander & Bertie, Victoria, N. Y. C., 17-22.
Alexander & Scott, Keith's, Phila., 17-22.
Allen, Leon & Bertie, Gem, Hattiesburg, Miss., 17-22.
Allman, Chas., Yankee Doodle Girls.
Alsace & Loraine, Armory, Binghamton, N. Y., 17-22.
Alpine Troupe, Crystal, Milwaukee, 24-29.
Allen, Searl & Violet, Keith's, Portland, Me., 17-22; Victoria, N. Y. C., 24-29.
Alabama Comedy Four, Family, Elmira, N. Y., 17-22.
Aldo & Vanderson, Majestic, Phila., Pa., 17-22.
Alexis & Schall, Auditorium, Lynn, Mass., 17-22.
Allen, Ruth, & Co., Hathaway's, Lowell, Mass., 17-22.
Alton, Gem, Lynn, Mass., 17-22.
Allister, Harry, Orpheum, Los Angeles, Cal., 17-22.
Almont & Dumont, Columbia, Cincinnati, 16-22.
Albene & La Braut, Family, Braddock, Pa., 17-22; G. O. H., Uniontown, 24-29.
Alpha Trio, Bijou, Winnipeg, Can., 24-29.
American Newsboys' Quartette, Crystal, Denver, 24-29.
American Quartette, Pastor's, N. Y. C., 17-22.
Anderson & Goines, Keith's, Cleveland, 17-22.
Andrews & Feld, Olympic, Chicago, 17-22.
Andrietta, Gotham, Bkln., 17-22.
Apdale's Animals, Poli's, Scranton, Pa., 17-22; Hathaway's, New Bedford, Mass., 24-29.
Arnolds, Chas., Cook's Stock Co.
Arlington & Levering, Grand, Victoria, B. C., 17-22.
Armstrong & Clark, Gotham, Bkln., 17-22; 125th Street, N. Y. C., 24-29.
Armlita & Burke, G. O. H., Tiffin, O., 17-22; O. H., Akron, 24-29.
Arcalls, Chester Bishop Stock Co.
Arberg & Wagner, Variety, Allegheny, Pa., 17-22.
Ashton & Martine, Grand Variedades, Havana, Cuba.
Asra, A. W., Shea's, Buffalo, 17-22.
Athen, Arline, Atlantic Garden, N. Y. C., 17-22.
Atkinson, Geo., Lyceum, Meadville, Pa., 17-22; Star, New Kensington, 24-29.
Atwood & Terry, Savoy, Hamilton, Can., 17-22.
Austin, Flo, Ninth & Arch, Phila., 17-22.
Ang, Edna, Olympic, Chicago, 17-22.
Austins, Tossing, Pavilion, Newcastle, Eng., 17-22; Hippo., Leeds, 24-29; Hippo., Birmingham, March 2-7; Queens, Manchester, 9-14; Queens, Holbeck, 16-21.
Auburns (3), Casino, Allegheny, Pa., 17-22.
Avery & Carl, Orpheum, Bucyrus, O., 17-22; Bijou, Lorain, 24-29.
Avery & Pearl, Mary Anderson, Louisville, 17-22.
Avery & Hart, 5th Ave., N. Y. C., 17-22.
Bards, Four, Orpheum, New Orleans, 17-22.
Banks & Newton, 58th Street, N. Y. C., 17-22; Union Square, N. Y. C., 24-29.
Baldwin, John & Clara, O. H., Sagamore, Mass., 17-22.
Bailey, Cronmer & Bailey, New Sun, Springfield, O., 17-22.
Baker, Pete, Bennett's, London, Can., 17-22.
Barry & Woolford, Gotham, Bkln., 17-22.
Barber & Palmer, Metropolitan Amusement Co.
Barlow & Curtis, Vogel's Minstrels.
Barry, Mr. & Mrs. Jimmie, Lyric, Dayton, O., 17-22.
Batnold's Dogs, Keith's, Utica, N. Y., 17-22.
Bassett, E., K. & P., Jersey City, N. J., 17-22.
Banta Bros. (4), Moonlight Maids Co.
Barry & Halvers, Orpheum, Salt Lake City, U., 17-22.
Bates, Dorothy, Aurton's Palm Garden, Syracuse, N. Y., 17-22.
Balzers, The, Poli's, New Haven, Conn., 17-22.
Bauder-La Velle Troupe, Orpheum, Rockford, Ill., 17-22; Bijou, Dubuque, Ia., 24-29.
Bannigtons, The, New Sun, Springfield, O., 17-22.
Baggessens, The, G. O. H., Indianapolis, 17-22.
Basque Quartette, Bennett's, Hamilton, Can., 17-22.
Barrows-Lancaster Co., Poli's, Worcester, Mass., 17-22.
Barry & Hughes, Sheedy's, Fall River, Mass., 17-22.
Baker & Gormley, Bijou, Battle Creek, Mich., 17-22.
Baker, Geo., & Co., North Ave., Chicago, 17-22.
Belleclaire & Kramer, G. O. H., Pittsburg, 17-22.
Beattles, Three, Crystal, Logansport, Ind., 17-22.
Bedini, Donat & Dog, Pantages', Portland, Ore., 17-22.
Bedinis, The, Hippodrome, N. Y. C., 17-22.
Bedell Bros., O. H., Binghamton, N. Y., 17-22; O. H., Williamsport, Pa., 24-29.
Benton, Elwood Deane, Star, Hazlewood, Pa., 17-22.
Bennington, Billy & Daisy, Electric, Pulaski, Tenn., 17-29.
Beauvais, Arthur, & Co., Family, Clinton, Ia., 17-22.
Bernier & Stella, Hathaway's, Lowell, Mass., 17-22.
Bennington Bros., Broadway Gaiety Girls Co.
Benton, Maggie Leslie, Star, Hazlewood, Pa., 17-22.
Bellmore & Pratt, O. H., Westfield, Mass., 17-22; Kingston, Can., 24-29.
Belford Bros., Electric, E. Liverpool, O., 17-22; Comique, Ashland, 24-29.
Be Anos, The, Majestic, Little Rock, Ark., 17-22; Majestic, Ft. Worth, Tex., 24-29.
Beecher & Maye, Music Hall, New Brunswick, N. J., 17-22; Perth Amboy, 24-29.
Bells (2), Novelty, Bkln., 17-22.
Beatties, Three, Crystal, Logansport, Ind., 17-22; Crystal, Frankfort, 24-29.
Benton, Anna, & Co., Empire, Milwaukee, 17-22.
Belmar, Ruthena, Olympia, Lynn, Mass., 17-22.
Berry & Berry, Majestic, Birmingham, Ala., 17-22; Majestic, Little Rock, Ark., 24-29.
Belmont, Bella, Majestic, St. Paul, 17-22.
Bernard, Virginia, Teddy, Chicago, 17-22.
Bertram, Helen, Majestic, Des Moines, Ia., 17-22.
Bedouin Arabs (8), American, St. Louis, 17-22; Haymarket, Chicago, 24-29.
Bellelsire Bros., Keith's, Cleveland, 17-22; Lyric, Dayton, O., 24-29.
Beauregard, George, Gem, Lynn, Mass., 17-22.
Beane, Geo. A., & Co., Orpheum, Omaha, Neb., 17-22.
Bergere, Valerie, & Co., Maryland, Baltimore, 17-22.
Beach & Beach, Globe, Johnstown, Pa., 17-22.
Beyer, Ben, Family, Carbondale, Pa., 17-22.
Ben Ali's, Hassan, Arabs, Temple, Detroit, 17-22.
Berzac's Circus, Cook O. H., Rochester, N. Y., 17-22.
Bimm, Bimm, Bimm, Proctor's, Newark, N. J., 17-22.
Bissett & Scott, Columbia, Cincinnati, 16-22; Star, Chicago, 24-29.
Bingham, Kittie, Casino, Allegheny, Pa., 17-22.
Big City Quartette, Poli's, Bridgeport, Conn., 17-22.
Bingham, J. W., Casino, Allegheny, Pa., 17-22.
Birch, John, Keith's, Utica, N. Y., 17-22.
Blanchard, Eleanor, Mrs. Leslie Carter's Co.
Blanche, Belle, Victoria, N. Y. C., 17-22.
Blondin, Leo & Eleanor, Eller Shows.
Blad, Leroy, Imperial, Chicago, 17-22.
Blanchet Bros. (3) & Randolph, Hanlon Bros.' "Superba."
Blondie Typewriters, The, Keith's, Phila., 17-22.
Blessing, Mr. & Mrs., Grand, Vancouver, B. C., Can., 17-22; Star, Seattle, Wash., 24-29.
Black Hussars (14), Proctor's, Troy, N. Y., 17-22.
Bordeverry, Col. Gaston, Armory, Binghamton, N. Y., 17-22.
Bowers, Fred V., & Co., Hathaway's, Lowell, Mass., 17-22.
Bonsetti's Six, Hippodrome, Cleveland, 17-22.
Boris, Francis J., & Co., Exposition, Jacksonville, Fla., 17-22.
Booth, Hope, & Co., Columbia, St. Louis, 17-22.
Bowers, Walters & Crocker, Orpheum, Reading, Pa., 17-22; Keith's, Providence, R. I., 24-29.
Booth & Gordon, Bell, Oakland, Cal., 17-22; Acme, Sacramento, 24-29.
Borella, Arthur, & Co., Star, Wilkinsburg, Pa., 17-22.
Bowen Bros., Acme, Sacramento, Cal., 17-22; Bell, Oakland, 24-29.
Bowman & Robinson, Park, Johnstown, Pa., 17-22.
Bailey, May, Cook O. H., Rochester, N. Y., 17-22.
Bottomley Troupe, Circo Bell, City of Mexico, Mex., 17-April 2.
Bootblack Quartette, Olympic, Chicago, 17-22.
Boehm, Elsie, Keith's, Boston, 17-22.
"Boys in Blue, Our," Poli's, Bridgeport, Conn., 17-22.
Brenon & Downing, Majestic, Birmingham, Ala., 17-22; Majestic, Little Rock, Ark., 24-29.
Brooks & Jeannette, Spokane, Wash., 17-22; Seattle, 24-29.
Brunettes, Cycling, Atlantic City, N. J., 17-22; O. H., York, Pa., 24-29.
Bryant & Saville, Idea, Fond du Lac, Wis., 17-22; Bijou, Sheboygan, 24-29.
Breen, Harry, Empire, Paterson, N. J., 17-22.
Brooks, Franklin A., Barile's Comedians.
Brown Bros., Four, & Kealey, Star, Seattle, Wash., 17-22; Grand, Tacoma, 24-29.
Broad, Bill, Park, Johnstown, Pa., 17-22.
Brittons, The, Trent, Trenton, N. J., 17-22.
Brockman, Slater, Haymarket, Chicago, 17-22.
Brown, Harris & Brown, Cook O. H., Rochester, N. Y., 17-22.
Brobst Trio, Casino, Washington, Pa., 17-22.
Brewer, Walmsley, & Co., Iola, Chicago, 17-22.
Brooks & Vedder, New Sun, Springfield, O., 17-22.
Brown, Percy W., Dreamland, Portland, Me., 17-24; Scenic, Chelsea, Mass., 24-29.
Burton, H. B., Bijou, Decatur, Ill., 17-22; Gaiety, Springfield, 24-29.
Burkes, Juggling, Majestic, Fort Worth, Tex., 17-22; Majestic, Dallas, 24-29.
Burnham, White, & Co., Dodge's, Keokuk, Ia., 17-22; Temple, Ft. Wayne, Ind., 24-29.
Buckley, John, Arcade, Connellsville, Pa., 17-22; Casino, Pittsburg, 24-29.
Burke, Dan, & Girls, Mary Anderson, Louisville, 17-22.
Burns, Harry, Cooper, Mt. Vernon, O., 17-19; Orphium, Mansfield, 20-22.
Burch, Mr. & Mrs., Dodge's, Keokuk, Ia., 17-22.
Burton & Vaudette, Connersville, Ind., 17-22; Family, La Fayette, 24-29.
Burton & Brooks, Majestic, Chicago, 17-22.
Bush, Frank, 58th Street, N. Y. C., 17-22.
Butler, Isabelle, K. & P., Jersey City, N. J., 17-22.
Burkhart, G., Keith's, Providence, R. I., 17-22.
Burke & Farlow, Magicland, Connellsville, Pa., 17-22.
Burke, Bill, Bijou, Norfolk, Va., 17-22.
Bunth & Rudd, Crystal, St. Joseph, Mo., 17-22.
Buchanon, Loraine, & Co., Teddy, Chicago, 17-22.
Burtinos (2), Crystal, St. Joseph, Mo., 17-22.
Burton, H. B., Olympic, Chicago, 17-22.
Buchman Arthur, 9th & Arch, Phila., 17-22.
Buckleys, Musical, Family, Williamsport, Pa., 17-22.
Byron & Langdon, Orpheum, Allentown, Pa., 17-22; Orpheum, Reading, 24-29.
Calef & Waldron, Crystal, Frankfort, Ind., 17-22.
Casper, Will & Mabel, Orpheum, Reading, Pa., 17-22; Broadway, Camden, N. J., 24-29.
Carlin & Otto, G. O. H., Indianapolis, 17-22; Hopkins', Louisville, Ky., 24-29.
Carmen Troupe, Hippodrome, N. Y. C., 17-22.
Callan & Smith, Majestic, Topeka, Kan., 17-22; Wasson's, Joplin, Mo., 24-29.
Carletta, Orpheum, Los Angeles, Cal., 17-22; Orpheum, San Fran., 24-29.
Canton, Al., Klark-Urban Co.
Cameron, C. Ellsworth, Empire, St. Paul, 17-29.
Carroll & Gulfoyle, Rialto, Elmira, N. Y., 17-22.
Caicedo, Juan A., Orpheum, Memphis, Tenn., 17-22.
Cates, Four Musical, Geo. Primrose's Minstrels.
Carter, Taylor & Co., Bennett's, Hamilton, Can., 17-22; Bennett's, London, 24-29.
Carmen, Great, Sheedy's, Brockton, Mass., 17-24.
Carr Trio, O. H., Akron, O., 17-22; O. H., Zanesville, 24-29.
Cassettas, The, Majestic, Dallas, Tex., 17-22; Majestic, Houston, 24-29.
Cameron & Flanagan, Poli's, New Haven, Conn., 17-22.
Carlisle & Baker, Oakland, Cal., 17-22; San Fran., 24-29.
Casads, Three, Palais, Meridian, Miss., 17-22.
Capitaine, Alcide, Proctor's, Newark, N. J. 17-22.
Carlos, Chas., Animals, Elks' Circus, Toledo, O., 17-22.
Carlisles, The, Lyceum, Stamford, Conn., 17-22.
Cain Sisters, Rialto, Elmira, N. Y., 17-22.
Callahan & St. George, Empire, Hoboken, N. J., 17-22.
Camille Trio, Hathaway's, Lowell, Mass., 17-22.
Carroll & Carroll, Grand, Mannington, W. Va., 17-22.
Carroll & Baker, Keith's, Utica, N. Y., 17-22.
Carl & Mora, Empire, Milwaukee, 17-22.
Carita & Carola, Actualidades, Havana, Cuba, 17-March 31.
Carson & Willard, G. O. H., Indianapolis, 17-22; Haymarket, Chicago, 24-29.
Campbell & Lorenzo, Majestic, Phila., 17-22.
Carroll & Cooke, Orpheum, Salt Lake City, U., 17-22.
Chatelaine, Stella, Jersey Lilies Co.
Chevalier, Louis, & Co., Majestic, St. Paul, 17-22.
Chinko, Keith's, Providence, R. I., 17-22.
Chester, Mlle., & Co., Keith's, Providence, R. I., 17-22.
Clinton & Jerome, Haymarket, Chicago, 17-22.
Clarke, Wilfred, & Co., Keith's, Phila., 17-22.
Clifford, Tom, Olympia, Lynn, Mass., 17-22.
Cliff, Laddie, Keith's, Cleveland, 17-22.
Claremont's Animals, G. O. H., Pittsburg, 17-22.
Cliftons, Five, Hippodrome, N. Y. C., 17-22.
Claus, Martha, Haymarket, Chicago, 17-22.
Clayton & Drew, Merry Maidens Burlesquers.
Cleveland, Claude & Marion, Auditorium, Norwich, Conn., 17-22; Vaudeville, Southbridge, Mass., 24-29.
Clarence Sisters, Star, McKeesport, Pa., 17-22.
Clinton, Chris, Majestic, Latrobe, Pa., 17-20.
Clark & Duncan, Majestic, Madison, Wis., 17-22; Bijou, Dubuque, Ia., 24-29.
Clark & Turner, Orphium, Canton, O., 17-22; Orphium, Mansfield, 24-29.
Clark, Harry Corson, Orpheum, Boston, 17-22.
Clifford & Burke, Maryland, Baltimore, 17-22.
Clayton, Una, & Co., Bennett's, London, Can., 17-22.
Clifford & Baldin, Derp, Schenectady, N. Y., 17-22; Scenic, Waltham, Mass., 24-29.
Clarke, Rachel May, & Co., Majestic, Paris, Ill., 17-22; Main St., Peoria, 24-29.
Clark, Bergman & Mahoney, Hathaway's, New Bedford, Mass., 17-22.
Clark, Eddie, & Winning Widows, Orpheum, Minneapolis, 17-22.
Clive, Henry, & Co., Proctor's, Newark, N. J., 17-22.
Courtleigh, William, & Co., Colonial, N. Y. C., 17-22.
Connelly & Rowe, Tom Marks' Show.
Cotton, Lola, Colonial, N. Y. C., 17-22; Orpheum, Bkln., 24-29.
Constantine Sisters, Fritzi Scheff Co.
Connelly, Edward, & Co., Orpheum, Kansas City, Mo., 24-29.
Conger, Odin, Lyceum, Oswego, N. Y., 17-22; Bijou, Watertown, 24-29.
Cole & Warner, "The Girl From Broadway" Co.
Cody, Arthur, Star, Latrobe, Pa., 17-22; Star, McKeesport, 24-29.
Coden & Mack, New Glasgow, N. S., 24-29.
Collins & Brown, Keith's, Columbus, O., 17-22.
Comrades (4), Howard, Boston, 17-22.
Cox, Ray, Proctor's, Troy, N. Y., 17-22.
Coltons (2), Family, Lancaster, Pa., 17-22.
Corwey, Ferry, Hippodrome, Cleveland, 17-22.
Coram & Bancroft, Keeney's, Bkln., 17-22.
Cole & Bays, Columbia, St. Louis, 17-22.
Conn, Downey & Willard, Columbia, Cincinnati, 16-22.
Cossar, Mr. & Mrs., Savoy, Hamilton, Can., 17-22.
Cohan, Josephine, & Co., Alhambra, N. Y. C., 17-22.
Cook & Clinton, Novelty, Bkln., 17-22.
Conlin & Steele, Empire, Paterson, N. J., 17-22.
Collins & Brown, Keith's, Columbus, O., 17-22.
Connolly, Mr. & Mrs., Bijou, Quincy, Ill., 17-22.
Cottrell-Powell, Keith's, Phila., 17-22.
Coombs & Stone, Keith's, Boston, 17-22.
Colonial Septette, Ye, K. & P., Jersey City, N. J., 17-22; Hathaway's, Lowell, Mass., 24-29.
Conchas, Paul, Mohawk, Schenectady, N. Y., 17-22; Proctor's, Troy, 24-29.
Cooke & Sylvia, Pastor's, N. Y. C., 17-22.
Coccia & Mateo, Crystal, St. Joseph, Mo., 17-22.
Cooper & Robinson, Keith's, Phila., Pa., 17-22; 58th St., N. Y. C., 24-29.
Coin's Dogs, Bennett's, Hamilton, Can., 17-22.
Craigs, Musical, Keith's, Phila., 17-22.
Crouch & Richards, Pottsville, Pa., 17-22.
Crawford, Clifton, Union Square, N. Y. C., 17-22.
Cross, Will H., & Co., Main Street, Peoria, Ill., 17-22.
Crane Bros., Novelty, Bkln., 17-22.
Craven, Wm., Hathaway's, New Bedford, Mass., 17-22.
Crane, Mr. & Mrs. Gardner, Poli's, New Haven, Conn., 17-22.
Croix, Paul, G. O. H., Pittsburg, 17-22.
Cronin, Tim, Crystal, St. Joseph, Mo., 17-22.
Curtis, Palmer & Co., Bennett's, Montreal, Can., 17-22.
Cunliffe, Whit, Keith's, Providence, R. I., 17-22.
Curzon Sisters, Orpheum, San Fran., Cal., 17-29.
Curran & Milton, Nicklet, Kentville, N. S., 17-22.
Cunningham, Bob, "In Gay New York" Co.
Cunningham, Bob & Daisy, Princess, Columbus, O., 17-22.
Cunningham, Jerry, 11th St. O. H., Phila., 17-19.
Cullen, Jas. H., Majestic, Des Moines, Ia., 17-22.
Dane Sisters (2), Young's Pier, Atlantic City, N. J., 17-22.
Dandy, Joss, Keeney's, Bkln., 17-22.
Davis, Edwards, Shea's, Buffalo, 17-22; Shea's, Toronto, Can., 24-29.
Davey, Dancing, Crystal, Denver, Col., 17-29.
Davenport, Pearle, Magicland, Connellsville, Pa., 17-29.
Davenport-Raukin & Co., Colonial, N. Y. C., 17-22.
Davis, Mark & Laura, Theatorium, Ashtabula, O., 17-22; Orphium, Turtle Creek, Pa., 24-29.
Davis & Le Roy, Crystal, Logansport, Ind., 17-22; Crystal, Frankfort, 24-29.
Daly, Harry & Sadie, Scenic, Quincy, Mass., 17-22; Scenic, Waltham, 24-29.
Dailey, Robt., & Co., Bennett's, Montreal, Can., 17-22.
Darrow, Mr. & Mrs. Stuart, Hathaway's, New Bedford, Mass., 17-22.
Dainty Dancers, Four, Poli's, Hartford, Conn., 17-22.
Davis, Josephine, Poli's, Hartford, Conn., 17-22.
Darras Bros., Chase's, Washington, D. C., 17-22; Keith's, Phila., Pa., 24-29.
Davis, Hal, & Co., Empire, Hoboken, N. J., 17-22.
D'Arville Sisters, Temple, Youngstown, O., 17-22.
Darnley, Grace, Majestic, St. Paul, 17-22.
Dawson & Whitfield, Howard, Boston, 17-22.
Damette, Cecile, Hathaway's, New Bedford, Mass., 17-22.
Dagwell, Aurie, Cook O. H., Rohester, N. Y., 17-22.
De Lion, Clement, Proctor's, Troy, N. Y., 17-22.
De Onzo Bros. & Co., Gotham, Bkln., 17-22.
De Haven, Rose, Septette, Poli's, Worcester, Mass., 17-22.
De Armond, Bert, Wonderland, Wheeling, W. Va., 17-22.
De Witt, Burns & Torrance, Majestic, Chicago, 17-22.
De Lussan, Zelie, Orpheum, Omaha, Neb., 17-22.
Deming, Joe, Orpheum, Boston, 17-22.
Decly & Austin, Casino Girls Co.
Denette Sisters, Empire, Indianapolis, 17-22.
Lano, Wm., De Rue's Minstrels.
Desval, Olympia, Orpheum, Salt Lake City, 17-22.
Mora & Graceta, Imperial Burlesquers.
De Velde & Zelda, Miner's 8th Ave., N. Y. C., 17-22; Howard, Boston, 24-29.
Devlin & Ellwood, K. & P., Jersey City, N. J., 17-22.
Delmore & Wilson, "Buster Brown" Co., Eastern.
Delmore & Lee, Majestic, Johnstown, Pa., 17-22.
De Chantal Twins, Keith's, Phila., 17-22.
Derry & Francis, Proctor's, Troy, N. Y., 17-22.
Deniaco, The, Hippodrome, Harrisburg, Pa., 17-22.
Deltorelli & Glissando, Keeney's, Bkln., 17-22.
De Groate, Edward, Gayety, Winston-Salem, N. C., 17-22; Gem, Greensboro, 24-29.
Dewar's, Prof., Cats & Dogs, Fair, Tampa, Fla., 17-22.
Devine & Shurtz, A. & S., Boston, 17-22.
De Lisle, Juggling, Keith's, Norwich, Conn. 17-22.
Dempsey, Thos. J., Keith's, Portland, Me., 17-22.
Deming, Arthur, Majestic, Little Rock, Ark., 17-22.
De Loris, John, Savoy, Hamilton, Can., 17-22.
De Witt, Shorty & Lillian, Savoy, Hamilton, Can., 17-22.
Devlin & Elwood, K. & P., Jersey City, N. J., 17-22.
Della, Crystal, Milwaukee, 17-22.
De Mont, Robt., Trio, Majestic, St. Paul, 17-22.
De Vole Trio, Gotham, Bkln., 17-22.
De Orin, North Ave., Chicago, 17-22.
Dilla & Templeton, Al. G. Field's Minstrels.
Dierickx Bros., Novelty, Stockton, Cal., 17-22.
Dilks, Jim, Majestic, Richmond, Va., 17-22.
Dillon, Will, Orpheum, Boston, 17-22.
Dixon-Anger & Co., Haymarket, Chicago, 17-22.
Dillon Bros., 125th Street, N. Y. C., 17-22.
Diamond & Smith, Auditorium, Lynn, Mass., 24-29.
Diamond, Jim, Kentucky Belles Co.
Donald & Carson, Empire, Paterson, N. J., 17-22; Empire, Hoboken, 24-29.
Doyle & Fields, "For Mother's Sake" Co.
Downey, Lesile T., Dreamland, Racine, Wis., 17-29.
Doherty, Lillian, Moulin Rouge, Paris, France, 17-29.
Donovan & Arnold, Pastor's, N. Y. C., 17-22.
Dona, Garety, Lisbon, O., 17-22.
Dowling, Daisy, North Ave., Chicago, 17-22.
Doyle, Patsy, 125th St., N. Y. C., 17-22.
Doyle & Granger, Lyric, Columbia, S. C., 17-22.
Drane Bros., Scenic, Hartford, Conn., 17-22.
Drew, Mr. & Mrs. Sidney, Jacques, Waterbury, Conn., 17-22.
Dreano, Josh, Bijou, Battle Creek, Mich., 17-22.
Dresdner, Jack, Crystal, Nashville, Tenn., 17-22; Knoxville, 24-29.
Du Bois, Great, & Co., Family, Kane, Pa., 17-22; Family, Conneaut, 24-29.
Dunn, Harvey, Bennett-Moulton Co.
Dunbars, Casting, Orpheum, Boston, 17-22.
Ducrow, Mlle., 9th & Arch, Phila., 17-22.
Duncan, A. O., Cook O. H., Rochester, N. Y., 17-22.
Dufrez, Fred, Young's Pier, Atlantic City, N. J., 17-22.
Dunedin Troupe, Orpheum, St. Paul, 17-22.
Dynes & Dynes, Pastor's, N. Y. C., 17-22.
Earle & Fisher, Apollo, American Forks, Utah, 17-19; G. O. H., Bingham Junction, 20-22; Gem, Provo, 24-29.
Eckhoff & Gordon, Shea's, Buffalo, N. Y., 17-22; Shea's, Toronto, Can., 24-29.
Edwards Bros., North Ave., Chicago, 17-22.
Edmonds, Joe, Unique, Minneapolis, 17-22; Fargo, N. D., 24-29.
Edinger Sisters, Crescent, Birmingham, Ala., 17-22.
Edna, Ruth, Herald Square Stock Co.
"Electric Crickets," Victoria, N. Y. C., 17-22; Providence, R. I., 24-29.
Eltinge, Julian, Orpheum, Boston, 17-22.
Elinore Sisters, Chase's, Washington, D. C., 17-22; G. O. H., Pittsburg, 24-29.
Elmer, Juggling, Union Square, N. Y. C., 17-22.
Eldridge, Press, Orpheum, Minneapolis, 17-22.
Eldridge, Keith's, Portland, Me., 17-22; Victoria, N. Y. C., 24-29.
Ellick, Will J., Family, Pittsburg, 17-29.
Elliott & West, Knickerbockers.
Elliott, Belair & Elliott, Harry Bryant's Extravaganza Co.
Emerson & Baldwin, Bennett's, Ottawa, Can., 17-22.
Emmett, Gracie, & Co., Shea's, Toronto, Can., 17-22; Keith's, Cleveland, 24-29.
Emerald, Alice, Gaiety, Detroit, 17-22; Empire, Toledo, O., 24-29.
Empire City Quartette, Majestic, Chicago, 17-22.
English Rockers (6), Majestic, Chicago, 17-22.
Engleton, Nan, & Co., Clinton, Ia., 17-22; Keokuk, 24-29.
Epps & Loretta, Ideal, Monongahela City, Pa., 17-22.
Errol, Leon, Jersey Lilies Co.
Ernesto Bros., Three, Majestic, Chicago, 17-22.
Espe, Dutton & Espe, Poli's, Waterbury, Conn., 17-22; Orpheum, Yonkers, N. Y., 24-29.
Esmeralda Sisters, Scala, Copenhagen, Denmark, 17-29.
Etoile's Horses, 125th Street, N. Y. C., 17-22.
Eugene & Mar, Lyric, Beaumont, Tex., 17-22.
Eugene Trio, Unique, Minneapolis, 17-22.
Evans, George, Orpheum, Bkln., 17-22.
Evans, Billy, Lyceum, Missoula, Mont., 17-29.
Evans, Bessie, Fairyland, Bristol, Tenn., 17-22; Johnson City, 24-29.
Evers, Geo. W., Family, Pittston, Pa., 17-22; Family, Lebanon, 24-29.
Evans Trio, Lyceum, Sydney, Cape Breton Island, Can., 17-22; King's, Glace Bay, 24-29.
Evans, Chas. E., & Co., Orpheum, St. Paul, 17-22; Orpheum, Omaha, 24-29.
Exposition Four, Keith's, Boston, 17-22.
Farrante, Imperial, Chicago, 17-22.
Fay, Anna Eva, Orpheum, Minneapolis, 17-22.
Falke, Eleanor, Orpheum, San Fran., Cal., 17-22; Orpheum, Oakland, 24-29.
Farrell, Chas., Olympia, Lynn, Mass., 17-22.
Fadette Orchestra, Keith's, Cleveland, 17-22; G. O. H., Pittsburg, 24-29.
Faye, Elsie, & Bissett & Miller, 58th Street, N. Y. C., 17-22; Proctor's, Albany, N. Y., 24-29.
Fagan, Noodles, Verbeck, Oil City, Pa., 17-22; O. H., Kane, 24-29.
Fay, John T., & Eva, Allentown, Pa., 17-22.
Fayette, Lottie, Rialto, Elmira, N. Y., 17-22.
Falls, Billy A., Corinthian, Rochester, N. Y., 17-29.
Fagan & Merriam, Hippodrome, Pittsburg, 17-22; O. H., Brownsville, Pa., 24-29.
Falardeaux, Milo, Camille, Arctic, Waltham, Mass., 17-22; Scenic, Quincy, 24-29.
Fazzan Arabs, Hippo., London, Eng., 17-29; Wintergarten, Berlin, Ger., March 2-31.
Farrell & Leroy, Dodge's, Keokuk, Ia., 17-22.
Farrell-Taylor Trio, Cook O. H., Rochester, N. Y., 17-22.
Fay, Ray W., People's, Cedar Rapids, Ia., 17-22.
Fell, Cleone Pearl, Little Rock, Ark., 17-22; Ft. Worth, Tex., 24-29.
Felix & Barry, Keith's, Phila., 17-22.
Feliz & Caire, Alhambra, N. Y. C., 17-22.
Ferrell Bros., Orpheum, Omaha, 17-22; Orpheum, New Orleans, 24-29.
Ferguson-Dupree Co., Majestic, Brazil, Ind., 17-22.
Ferguson, Dick & Barney, Lyric, Mobile, Ala., 17-22; Majestic, Birmingham, 24-29.
Fernandez, Bijou, G. O. H., Pittsburg, 17-22.
Ferry, Bijou, Dubuque, Ia., 17-22; People's, Cedar Rapids, Ia., 24-29.
Fentelle & Carr, Bennett's, London, Can., 17-22; Bennett's, Hamilton, 24-29.
Fiddler & Shelton, Majestic, Chicago, 17-22.
Fisher & Berg, Rents-Santley Co.
Fitzgerald, H. V., Family, Elmira, N. Y., 17-22.
Fields, W. C., Hathaway's, New Bedford, Mass., 17-22.
Fields & Mason, Keith's, Providence, R. I., 17-22.
Florence, Marie, Keith's, Utica, N. Y., 17-22.
Fletcher, Chas. Leonard, Alhambra, N. Y. C., 17-22.
Flynn, Earl, Al. G. Field's Minstrels.
Flexmore Lily, Mary Anderson, Louisville, Ky., 17-22.
Flood Bros., Ronacher, Vienna, Austria, 17-29.
Fox & Gray, Boston, 17-22.
Fox & Hughes, "The Royal Chef" Co.
Fonda, Dell & Fonda, Altmeyer, McKeesport, Pa., 17-22.
Foster, Geo. L., Globe, Johnstown, Pa., 17-22.
Foster & Hughes, Crystal, Chicago, 17-22.
Foster, George, Globe, Johnstown, Pa., 17-22.
Fogarty, Frank, Trent, Trenton, N. J., 17-22.
Fords (Four), G. O. H., Indianapolis, 17-22.
Foster, Ed. & Dog, Keith's, Cleveland, 17-22; Keith's, Columbus, 24-29.
Foster & Foster, Orpheum, Oakland, Cal., 17-29.
Fox, Imro, Hippodrome, Cleveland, 17-22.
Fox & Foxie, Haymarket, Chicago, 17-22.
Francis, Emma, & Arab Boys, Union Square, N. Y. C., 17-22.
Friend & Downing, Empire, Hoboken, N. J., 17-22; Poli's, Bridgeport, Conn., 24-29.
Frevoli, Fred, G. O. H., Hagerstown, Md., 17-22; G. O. H., Dover, N. J., 24-29.
Franz, Cogswell & Franz, Touring Cuba.
Freeman Bros., Majestic, St. Paul, 17-22.
Fritz's Dogs, Bennett's, Ottawa, Can., 17-22.
Fresto, Star, St. Marys, Pa., 17-22; Scenic, North Tonawanda, N. Y., 24-29.
Frederick Bros. & Burns, Orpheum, Omaha, Neb., 17-22.
Fritz, G. O. H., Grand Rapids, Mich., 17-22.
Franks (4), North Ave., Chicago, 17-22.
"Futurity Winner," Bennett's, Montreal, Can., 17-22; Keith's, Boston, 24-29.
Fullerton & Dersy, Scenic, No. Tonawanda, N. Y., 17-29.
Fuller, Ida, Poli's, Scranton, Pa., 17-22.
Gardner & Maddern, Grand, Butte, Mont., 17-22.
Gath, Karl and Erma, Colonial, Galveston, Tex., 17-22.
Gardner & Revere, Orpheum, New Orleans, 17-22.
Gardner & Vincent, Hippo., Norwich, Eng., 17-22; Hippo., Ipswich, 24-29; Grand, Hanley, March 2-7; Empire, Burnley, 9-14; Empire, Nottingham, 16-21.
Gaston & Green, Colonial, Norfolk, Va., 17-22.
Gabriel, Master, & Co., Columbia, Cincinnati, 16-22.
Gainey Girls (3), Unique, Minneapolis, 17-22.
Gaiety Comedy Four, Family, Lancaster, Pa., 17-22.
Galletti's Monkeys, Olympic, Chicago, 17-22.
Gagneux, The, Lyric, Mobile, Ala., 24-29.
Genaro, Theol Trio, Hansa, Hamburg, Ger., 17-29; Wintergarten, Berlin, March 1-31.
Genaro's Band, Sheedy's, Fall River, Mass., 17-22.
Gill & Aker, Grahame Stock Co.
Gilden Sisters, Saville's "Humpty Dumpty" Co.
Gibson, Sidney, Armory, Binghamton, N. Y., 17-22.
Girard, Jennie, Scenic, Taunton, Mass., 17-22.
Gilroy, Haynes & Montgomery, Star, Seattle, Wash., 17-22; Grand, Portland, Ore., 24-29.
Gilbert & Katen, Poli's, Waterbury, Conn., 17-22; Poli's, New Haven, 24-27.
Gilfoil, Harry, Keith's, Columbus, O., 17-22.
Glinserettis, The, Orpheum, Memphis, Tenn., 17-22.
Glick, Jesse G. M., "The Sweetest Girl in Dixie" Co., Coast.
Goldsmith & Hoppe, Gotham, Bkln., 17-22.
Goss, John, Majestic, Sandusky, O., 17-22; Orphium, Troy, 24-29.
Goldin, Horace, Keith's, Boston, 17-22.
Goforth & Doyle, Vaudeville, Paris, Ill., 17-22.
Gourley & Keenan, Park, Johnstown, Pa., 17-22.
Gordon, Bounding, Crystal Palast, Leipzig, Ger., 17-29.
Gordon & Hayes, O. H., Brandon, Can., 17-29.
Gordon & Marx, Teddy, Chicago, 17-

IN VAUDEVILLE A WESTERN BREEZE

MARY NELSON

Presenting "THE MONTANA WIDOW" by William F. Carroll. LILLIAN (MARY) NELSON, the original of HICKEY & NELSON.

Address Care of N. Y. CLIPPER.

La Maze Bros., Empire, Hoboken, N. J., 17-22; Poli's, Scranton, Pa., 24-29.
La Rex, Wonderful, Clara Turner Stock Co.
Lambert & Williams, Keeney's, Bkln., 17-22.
La Bard & Ryerson, Yale, Kansas City, 17-22; Langdons, The, "The Show Girl" Co.
People's, Ft. Worth, Kan., 24-29.
La Fleur, Joe, Orpheum, Denver, 17-22.
Lawson, Chinese, Majestic, Crawfordsville, Ind., 17-22; Orpheum, Columbus, 24-29.
La Toska, Phil., Bijou, Jackson, Mich., 17-22.
La Raab & Scottie, Willard, Morgantown, W. Va., 17-22; Star, Jeannette, Pa., 24-29.
Lampe Bros., Grand, Zanesville, O., 17-22.
Lawton, Herb., Arcade, Connellsville, Pa., 17-22.
La Vine-Cimaron Trio, Gotham, Bkln., 17-22.
Lawton Sisters, Dreamland, Massillon, O., 17-22.
La Motogirl, Trent, Trenton, N. J., 17-22; Bennett's, Montreal, Can., 24-29.
La Marsh, Franciene, Scenic, Taunton, Mass., 17-22.
La Donna, Ninth and Arch, Phila., Pa., 17-22.
La Vine & Leonard, Sheedy's, Fall River, Mass., 17-22.
Longueed Sisters, Sheedy's, Fall River, Mass., 17-22
Laurens, Marie, Family, Elmira, N. Y., 17-22.
Lamberti, Proctor's, Albany, N. Y., 17-22.
La Tell Bros., O. H., Elmira, N. Y., 17-22.
Lake, Sylvia, Central Park, Kenosha, Wis., 17-22.
Lloyd, Marie, Alhambra, N. Y. C., 17-22.
Lloyd, Rosie, Colonial, N. Y. C., 17-22.
Llewellyn & Walters, Broadway, Middletown, O., 17-22.
Leonard, James & Sadie, G. O. H., Indianapolis, 17-22.
Lee, Henry, Majestic, Des Moines, Ia., 17-22.
Leffingwell, Martin, & Co., Keeney's, Bkln., 17-22.
Leville & Sinclair, Bennett's, Montreal, Can., 17-22; Bennett's, Ottawa, 24-29.
Le Clair, Harry, Thoroughbreds Co.
Lewis & Thompson, Avenue, Detroit, 17-22; Empire, Indianapolis, 24-29.
Lee & Oneida, Star, Homestead, Pa., 17-22.
Le Witt & Ashmore, G. O. H., Grand Rapids, Mich., 17-22.
Leonard, Eddie, & Gordon Boys, Colonial, N. Y. C., 17-22
Lena, Lily, Victoria, N. Y. C., 17-22.
Leonard, Gus, Star, Seattle, Wash., 17-29.
Le Roy & Densmore, "The Matinee Girl" Co.
Le Fevre & St. John, G. O. H., Mont., 17-22; Washington, Spokane, Wash., 24-29.
Leonora, La Belle, Keith's, Pawtucket, R. I., 17-29.
Le Vards, Marks Bros.' Show.
Le Dent, Great, Imperial, Providence, R. I., 17-22; Columbia, Boston, 24-29.
Le Compt, Teddy, Chicago, 17-22.
Leslie & Williams, Orphium, Mansfield, O., 17-22; Orphium, Canton, 24-29.
Leach, Al., & Co., Keith's, Cleveland, 17-22.
Lester, Nina, Lyric, Uniontown, Pa., 17-22; E. Liberty, 24-29.
Leslie, Bert, & Co., Temple, Detroit, 17-22.
Levy, Sidney, Vogel's Minstrels.
Lee Tung Foo, Poli's, Hartford, Conn., 17-22.
Levy, Bert, Olympic, Chicago, 17-22.
Lewis & Chapin, Haymarket, Chicago, 17-22.
Leslie & Potter, Star, Mobile, Ala., 17-22; Marvel, Bainbridge, Ga., 24-29.
Lesters, Four, Columbia, St. Louis, 17-22.
Lewis, Georgia, New Sun, Springfield, O., 17-22.
Leonard & Drake, Atlantic Garden, N. Y. C., 17-22.
Levolo, Pat & Julia, Lyric, Macon, Ga., 17-29.
Leo & Chapman, Main St., Peoria, Ill., 17-22.
Litteral, Pauline De Vere, & Co., Brooks, Hammond, Ind., 17-21; Virginia, Chicago, 24-29.
Linton & Lawrence G. O. H., Pittsburg, 17-22.
Littlefield, C. W., Jacques, Waterbury, Conn., 17-22.
Link, Annetta, National, Chicago, 17-22.
Lindsay, Roy, Crystal, St. Joseph, Mo., 17-22.
Loraine, Olga, Union Square, N. Y. C., 17-22.
Loraine, Oscar, Dockstader's, Wilmington, Del., 17-22.
Lois, Lyceum, Meadville, Pa., 17-22.
Lowry, Mr. & Mrs., O. H., Brownsville, Pa., 17-19; Palace, Charleroi, 20-22; Pictorium, Zanesville, O., 24-26; Princess, Cambridge, 24-29.
Lorettos, Two, Orpheum, Kansas City, Mo., 17-22.
Lucy & Lucier, Majestic, Johnstown, Pa., 24-29.
Lucier, Mr. & Mrs. Fred., Keith's, Phila., Pa., 17-22.
Lucas, Jimmie, Lyric, Dayton, O., 17-22.
Luciers, Four Musical, Family, Lancaster, Pa., 17-22.
Lynotte Sisters, Parisian Widows Co.
Lyons & Parks, Novelty, Bkln., 17-22.
Marceline, Hippodrome, N. Y. C., 17-22.
Markley, Frank, Main St., Peoria, Ill., 17-22.
Majors, Five, Colonial, N. Y. C., 17-22.
Mahr, Agnes, & Co., Columbia, Cincinnati, 17-22.
Maxwell & Dudley, Pastor's, N. Y. C., 17-22.
Marzella's Cockatoos, Poli's, Worcester, Mass., 17-22.
Marion & Sabel, Keeney's, N. Y. C., 17-22.
Macarte Sisters, Keith's, Cleveland, 17-22.
Madden, Fitzpatrick & Co., Hathaway's, New Bedford, Mass., 17-22; Auditorium, Lynn, 24-29.
Majestic Trio, Proctor's, Albany, N. Y., 17-22.
Mavollo, O. H., Brockton, Mass., 17-22; O. H., Torrington, Conn., 24-29.
Mansfield, Gertrude, & Co., Orpheum, Kansas City, Mo., 17-22.
Martinez, The, Lyric, Des Moines, Ia., 17-22; Majestic, Muscatine, 24-29.
May, Ethel, Auditorium, South Bend, Ind., 17-22; Dominion, Winnipeg, Can., 24-29.
Malin & Malin, "Fatty Felix" Co., Southern.
Mathews & Ashley, G. O. H., Pittsburg, 17-22.
Malvern Troupe, Pat White's Gaiety Girls.
Martin, Clyde, Locust St., St. Louis, 17-29.
Mascotte, Baby Florence, "The Outlaw's Christmas" Co.
Monrro, "The Girl in Red" Co.
Manning, Frank, Bachelor Club Burlesquers.
Maylow, Stella, Shea's, Toronto, Can., 17-22; Gook O. H., Rochester, N. Y., 24-29.
Martinetti & Sylvester, Hathaway's, New Bedford, Mass., 17-22; Auditorium, Lynn, 24-29.
Mason & Dorau, Sheedy's, Fall River, Mass., 17-29.
Metzroff-Hugoston Troupe, Orpheum, Oakland, Cal., 17-29.
Mack, William J., Bijou, Saginaw, Mich., 17-22; Bijou, Muskegon, 24-29.
Macco Trio, Empire, Paterson, N. J., 17-22.
Maguire, B. S., & Horse, Hartford, Conn., 17-22.
Mack & Held, Majestic, Beaumont, Tex., 17-22.
Mantell's Marionettes, Missoula, Mont., 17-22; Coliseum, Seattle, Wash., 24-29.
Marguerite & Hanley, Orpheum, St. Paul, 17-22.
Marlyne Sisters, Metropolitan, Tampa, Fla., 17-22.
Maddox & Melvin, Temple, Detroit, 17-22.
Macy, Maud Ball, & Co., G. O. H., Indianapolis, 17-22.
Mason-Keeler Co., Trent, Trenton, N. J., 17-22.
Marshall, Family, Carbondale, Pa., 17-22.
Manelo-Marnitz Troupe, Orpheum, Salt Lake City, 17-22.
Marcena, Navaro & Marcena, Majestic, Johnstown, Pa., 17-22.
Mucart, William, Columbia, St. Louis, 17-22.
Marshall, Jack, Atlantic Garden, N. Y. C., 17-22.
Mack, Wilbur, & Co., Orpheum, Minneapolis, 17-22.
Mashing Trio, "Cowboy Girl" Co.
Mason & Bart, Olympic, Chicago, 17-22.
Mayo & Brown, North Ave., Chicago, 17-22.
Martin, Bradlee, & Co., Family, Lancaster, Pa., 17-22.
Maxwell, Joe, Shea's, Toronto, Can., 17-22.
Mason & Hamlin, Gem, Lynn, Mass., 17-22.
Mazus & Mazette, Majestic, Little Rock, Ark., 17-22.
Ma Dell & Corbley, Majestic, Little Rock, Ark., 17-22.
Macauley, Ines, Keith's, Columbus, O., 17-22.
Marcel's Bas Reliefs, G. O. H., Pittsburg, 17-22; Keith's, Columbus, O., 24-29.
Martin Bros., Poli's, New Haven, Conn., 17-22.
Maash, Ruthie, Park, Milwaukee, 17-22.
Macart's Monkeys, Lyric, Dayton, O., 17-22.
Mathieu, Juggling, Auditorium, York, Pa., 17-22.
MacBanns, Juggling, Orpheum, St. Paul, 17-22.
MacFadyen, Mr. & Mrs., Cook O. H., Rochester, N. Y., 17-22; Proctor's, Albany, 24-29.
McIntyre & McAvoy, Keeney's, Bkln., 17-22.
McWilliams, G. R., Olympic, Chicago, 17-22; Haymarket, Chicago, 24-29.
McLaughlin, Bob., Guy Bros.' Minstrels.
McCabe & Peters, Majestic, Ft. Worth, Tex., 17-22; Majestic, Dallas, 24-29.
McDowell, John & Alice, Stoddart Stock Co.
McCune & Grant, Grand, Madison, Wis., 17-22.
McFarland, Hazel Alethe, Wonderland, Amsterdam, N. Y., 17-22.
McDonald & Evans, Gem, Missoula, Mont., 17-29.
McGovern & Corbett, Howard, Boston, 17-22.
McGinnis Bros., Olympia, Lynn, Mass., 17-22.
McDonald, Jas. F., Orpheum, St. Paul, 17-22.
McMahon's Minstrel Maids, Lyric, Dayton, O., 17-22; Arcade, Toledo, 24-29.
McMahon's Pullman Porter Maids, Poli's, Springfield, Mass., 17-22; Poli's, Worcester, 24-29.
McCarthy, Myles, & Co., People's, Cedar Rapids, Ia., 17-22.
Merry Minstrel Boys, Pike, Canal Dover, O., 17-22.
Meadows, Tom, & Co., A. & S., Boston, 17-22.
Merritt, Raymond, Empire, Los Angeles, Cal., 17-29.
Meyer, Herman, Orpheum, New Orleans, 17-22.
Merritt, Hal, Hathaway's, Lowell, Mass., 17-22.
Melville & Higgins, Proctor's, Albany, N. Y., 17-22.
Metcalf, Chas. E., Star, St. John's, N. F., 17-29.
Meekers, Five, Royal, Cleveland, 17-22.
Millman Trio, Wintergarten, Berlin, Ger., 17-29. Apollo, Konigsberg, Prussia, March 1-15.
Miller & McAuley, Young's Pier, Atlantic City, N. J., 17-22.
Merza Golem Troupe, Hippodrome, N. Y. C., 17-22.
Millward, Jessie, & Co., Orpheum, Bkln., 17-22.
Mitchells (3), Dancing, Grand, Pittsburg, Pa., 17-22; Family, Chester, 24-29.
Miller, O. H., La Crosse, Wis., 17-22; O. H., Red Wing, Minn., 24-29.
Minstrel Four, Sault Ste. Marie, Can., 17-22.
Milani Trio, Orpheum, Los Angeles, Cal., 17-22.
Mimic Four, Topeka, Kan., 17-22; Joplin, Mo., 24-29.
Miles-Stavordale Quintette, Keith's, Utica, N. Y., 17-22.
Mitchell, Harry & Kathryne, Lyric, Uniontown, Pa., 17-22.
Millar Bros., Bijou, Rockford, Ill., 17-22.
Milton & De Long Sisters, "Piff! Paff!! Pouf!!!" Co.
Middleton, Barbier & Co., Majestic, Phila., Pa., 17-22.
Military Octette, Orpheum, Bkln., 17-22; Alhambra, N. Y. C., 24-29.
Military Girls Quartette, Astoria, Ore., 17-22; San Fran., Cal., 24-29.
Miraculus & Bowen, Howard, Boston, 17-22.
Miller, John, Haymarket, Chicago, 17-22.
Militaire, Great, National, Chicago, 17-22.
Mills & Morris, G. O. H., Indianapolis, 17-22.
Mitchell & Cain, Hippodrome, Cleveland, 17-22.
Miller, Jack, Bijou, Wheeling, W. Va., 17-22.
Moore, Tom, Poli's, Springfield, Mass., 17-22.
Monk, Eva, Olympia, Lynn, Mass., 17-22.
Mora, "Silent," O. H., Plattsburg, N. Y., 17-22; Grand, Ogdensburg, 24-29.
Morton, Phil, Princess, Columbus, O., 17-22.
Molton, Blanche, Rialto, Elmira, N. Y., 17-22.
Morelle Sisters, Bijou, Wheeling, W. Va., 17-22.
Moe & Goodrich, Anna Held Co.
Montrose Troupe, Orpheum, Kansas City, Mo., 17-22.
Morton, James J., Keith's, Providence, R. I., 17-22.
Mosher, Houghton & Mosher, Orpheum, Kansas City, Mo., 17-22.
Morrison, John, Raymond, Stockton, Cal., 17-29.
Montgomery, Geo. P., Lyric, Hot Springs, Ark., 17-29.
Morse, Bon, Atlantic Garden, N. Y. C., 17-22.
Mozarts, The, Sheedy's, Fall River, Mass., 17-22.
Mock-Sad-Alli, Frank E. Lang Stock Co.
Montague's Cockatoo Circus, Flying Jordans' Co.
Moreland & Leigh, Family, Hazleton, Pa., 17-22; Family, Carbondale, 24-29.
Moran & Wiser, Casino Girls Co.
Marette Sisters, Phila., Pa., 17-22.
Morris & Kramer, the Dainty Duchess Co.
Morrow & Schellburg, Savoy, Hamilton, Can., 17-22.
Morris, Sam, & Co., Pastor's, N. Y. C., 17-22.
Moore & Browning, Wonderland, Bluefields, W. Va., 17-22; Orpheum, Roanoke, Va., 24-29.
Motor Girls, Three, Family, Carbondale, Pa., 17-22.
Morris & Hemmingway, Olympic, Chicago, 17-22.
Montgomery, Billie, Poli's, Worcester, Mass., 17-22.
Moore, Florence, Poli's, Worcester, Mass., 17-22.
Murphy, Mr. & Mrs. Mark, Majestic, Johnstown, Pa., 17-22.
Musical Marines, Five, Al. G. Field's Minstrels.
Musiciners, The, Family, Erie, Pa., 17-22; Avenue, Duquesne, 24-29.
Mulligan, May, Lady Birds Co.
Musical Toys, Myrkle-Harder Co., Eastern
Murphy & Francis, Keith's, Boston, 17-22; Proctor's, Troy, N. Y., 24-29.
Murphy, Whitman, & Co., Majestic, Denver, 17-22; Majestic, Topeka, Kan., 24-29.
Murray & Williams, Lyric, Mobile, Ala., 17-22; Majestic, Birmingham, 24-29.
Murray Sisters, Temple, Detroit, 17-22.
Murphy, Nichols, & Co., 58th Street, N. Y. C., 17-22.
Mudge, Eva, Columbia, Cincinnati, 17-22.
Mullen & Corelli, Majestic, Des Moines, Ia., 17-22; Orpheum, Omaha, 24-29.
Myers Sisters, Majestic, Phila., Pa., 17-22.
Mysterious Crucible, No. 1, Empire, Milwaukee, 17-22; Grand, Madison, 24-29.
Mysterious Crucible, No. 2, Santiago, Cuba, 17-29.
Myer & Mason, Majestic, New Bedford, Mass., 17-22.
Nawn, Tom, & Co., Orpheum, New Orleans, 17-22.
Nasmyth, Billy, Empire, Greeley, Col., 17-29.
Newhouse & Carroll, Keeney's, Bkln., 17-22.
Nelson, Kittie, Utica, N. Y., 17-22.
Needham & Wood, O. H., So. Framingham, Mass., 17-22.
Newell & Niblo, Putney Empire, London, Eng., 17-22; Willesden, London, 24-29; Ealing, London, March 2-9.
Nelson Comiques, Four, Colonial, Norfolk, Va., 17-22.
Newsboys Quartette, Original, Lyric, Kensington, Ill., 17-22.
Niblo & Spencer, Keith's, Phila., Pa., 17-22.
Niles & Hart, Crescent, Chattanooga, Tenn., 17-22.
Nightingales, Three, Auditorium, Lynn, Mass., 17-22.
Niemeyer, Joe H., Watertown, N. Y., 17-22.
"Night Caps, Five," Keith's, Columbus, O., 17-22.
"Night With the Poets, A," Olympic, Chicago, 17-22; Haymarket, Chicago, 24-29.
"Night on a House Boat, A," Keith's, Providence, R. I., 17-22; 58th St., N. Y. C., 24-29.
Nichols Sisters, Bennett's, Montreal, Can., 17-22.
Niblo, Fred, Alhambra, N. Y. C., 17-22.
Nowlin & Roth, Lyric, Danville, Ill., 17-22; Bijou, Quincy, 24-29.
Nosses, Six, Orpheum, Allentown, Pa., 17-22; Orpheum, Reading, 24-29.
O'Brien & Havel, Orpheum, Minneapolis, 17-22.
O'Connell & Golden, Casino, Connellsville, Pa., 17-22.
O'Day, Ida, Orpheum, Minneapolis, 17-22; Majestic, Des Moines, Ia., 24-29.
O Hana San, Bennett's, London, Can., 17-22.
O'Hara & Watson, Family, Marion, O., 17-22; Bijou, Wheeling, W. Va., 24-29.
Omar, Teddy, Chicago, 17-22.
O'Meers Sisters, Bennett's, Montreal, Can., 17-22.
Omega, Mlle., Fair, Tampa, Fla., 17-22.
O'Neill, J. H., & Co., Majestic, Charleston, W. Va., 17-22; Dreamland, Reading, O., 24-29.
O'Neill & Rankin, Haymarket, Chicago, 17-22.
Onthank & Blanchette, Keith's, Providence, R. I., 17-22.
O'Neil & Barry, Bijou, Lorain, O., 17-22; Findlay, 24-29.
O'Neill Trio, Washington, Spokane, Wash., 17-22; Coliseum, Seattle, 24-29.
Oro, Ott & Co., Pastor's, N. Y. C., 17-22.
Ordway, Laurie, Armory, Binghamton, N. Y., 17-22.
Askin, Frank, Midway, Charleston, W. Va., 17-29.
Paris, Leonel, Orphium, Canton, O., 17-22.
Pantzer Trio, Willie, Keith's, Phila., Pa., 17-22.
Payson, Winnifred, Olympia, Lynn, Mass., 17-22.
Parry, Charlotte, & Co., Keith's, Cleveland, 17-22.
Paulinetti & Piquo, Jacques, Waterbury, Conn., 17-22.
"Paradise Alley," Mohawk, Schenectady, N. Y., 17-22; Proctor's, Albany, 24-29.
Parros Bros., Orpheum, Los Angeles, Cal., 17-22.
Peyser & McDonald, Night Owls Co.
Peters, Phil & Nettie, Poli's, Worcester, Mass., 17-22.
Perry, Frank L., Orphium, Lima, O., 17-22; Marion, Marion, 24-29.
Perle, Louis & Kittie, "Around the Clock" Co.
Petchlug Bros., Orpheum, San Fran., Cal., 17-22; Orpheum, Oakland, 24-29.
Pepper Twins, Shreveport, La., 17-22.
Perrin & Crosby, National, Chicago, 17-22.
Phillips, Jesse, People's, Cedar Rapids, Ia., 17-22.
Phaia, Norma, A. & S., Boston, 17-22.
Phillips & Lang, Golden Crook Co.
Phillips & Farlardeau, Crystal, Frankfort, Ind., 17-22; Star, Harrisburg, 24-29.
Phillips Sisters, Irwin's New Majestics.
Phillips, Bertha, Iola, Chicago, 17-22.
"Pianophiends, The," Chase's, Washington, D. C., 17-22; Maryland, Baltimore, 24-29.
Picaro, Luigi, Trio, Pantages, Victoria, B. C., 17-22; Pantages, Spokane, Wash., 24-29.
Pierce, Florence, Imperial, Chicago, 17-22.
Pirocoffs, The, Poli's, Hartford, Conn., 17-22.
Picquays, The, 58th St., N. Y. C., 17-22.
Piccolo Midgets, 125th St., N. Y. C., 17-22.
"Polly Pickle's Pets," Orpheum, Oakland, Cal., 24-29.
Poole, Frederick & Poole, "Modern Office Girls" Co.
Potter & Harris, Family, Mahanoy City, Pa., 17-22; Family, Pottsville, 24-29.
Pongo & Leo, Bennett's, London, Can., 17-22.
Porter, Geo. & Kate, Lake Park, Ia., 19, 20; Spirit Lake, 21, 22; Rock Rapids, 24, 25; Sheldon, 26, 27; Rock Valley, 28, 29.
Powers, Mr. & Mrs., Novelty, Bkln., 17-22.
Powell, Belle, Rialto, Elmira, N. Y., 17-22.
Price, Harry M., "Buster Brown" Co., Eastern.
Princess Trixie, Keith's, Boston, 17-22.
Purvis, James, "McFaden's Flats" Co.
Quigg, Mackey & Nickerson, Fenberg Stock Co., Eastern. 17-22.
Quinn Trio, North Ave., Chicago, 17-22.
Quinlan & Mack, Pastor's, N. Y. C., 17-22.
Quigley Bros. Poli's, Hartford, Conn., 17-22.
Raymond, Will, Dreamland, McKeesport, Pa., 17-22.
Raymond & Caverly, Poli's, Scranton Pa., 17-22.
Ralston & Son, Cambridge, O., 17-19; Marietta, 20-22.
Raymond, Ruby, & Boys, Bennett's, Ottawa, Can., 17-22; Bennett's, London, 24-29.
Rae, Dorothy, "The Royal Chef" Co.
Ray, Fred., & Co., 125th St., N. Y. C., 17-22; 5th Ave., N. Y. C., 24-29.
Ramsey Sisters, People's, Cedar Rapids, Ia., 17-22; Bijou, Kenosha, Wis., 24-29.
"Rain Dears," Shea's, Buffalo, N. Y., 17-22; Shea's, Toronto, Can., 24-29.
Rainlow Sisters, The, Princess, Cleveland, 17-22; Bijou, Wheeling, W. Va., 24-29.
Rawson & June, Majestic, Chicago, 17-22.
Rastus & Banks, Grand, Bolton, Eng., 17-22; Hippo., Ealing, 24-29; Empire, Willesden, March 2-7; Grand, Clapham, 9-14; Empire, Islington, 16-21.
Rayno's, Al., Bulldogs, York, Pa., 17-22; O. H., Shamokin, 24-29.
Rankin, Herbert, Bijou, Mattoon, Ill., 17-22.
Rae & Benedetto, Colonial, Norfolk, Va., 17-22.
Ranzetta & Lyman, Keith's, Phila., Pa., 17-22.
Rappo Sisters, Schindler's, Chicago, 17-22.
Raymond, Julia, & Co., Family, Elmira, N. Y., 17-22.
Roth-Severance Co., Family, Williamsport, Pa., 17-22; Family, Erie, 24-29.
Rand & Rand, Iola, Chicago, 17-22.
Raffin's Monkeys, 5th Ave., N. Y. C., 17-22.
Rennee Family, Five, Bijou, Quincy, Ill., 17-22; Main St., Peoria, 24-29.
Reded & Hadley, The World Resters Co.
Rene, Bessie, Palace, Boston, 17-22; Family, N. Y. C., 24-29.
Rettick, Carl F., & Co., Lyric, Meridian, Miss., 17-29.
Reiff Bros., Bennett's, London, Can., 17-22.
Revelle, Nellie, G. O. H., Grand Rapids, Mich., 17-22.
Reed & Earl, Electric, Kansas City, Kan., 17-22; Music Hall, Independence, Mo., 24-29.
Redford & Winchester, Bennett's, Hamilton, Can., 17-22; Bennett's, Ottawa, 24-29.
Reeves, Rae, Bijou, Wheeling, W. Va., 17-22.
Reed, John P., Majestic, Montgomery, Ala., 17-22; Lyric, Mobile, 24-29.
Reidy & Currier, Poli's, Scranton, Pa., 17-22.
Remington, Mayme, & Picks, Union Square, N. Y. C., 17-22; Keith's, Boston, 24-29.
Reynard, Ed. F., Shea's, Toronto, Can., 17-22; Keith's, Cleveland, 24-29.
Rentz (3), Auditorium, Norfolk, Va., 17-22.
Rekab Bros., Ninth & Arch, Phila., Pa., 17-22.
Riego Freres, Orpheum, Minneapolis, 17-22.
Rigby, Arthur, Gotham, Bkln., 17-22.
Rigoletto Bros., Novelty, Bkln., 17-22.
Rice & Cohen, Orpheum, Los Angeles, Cal., 17-22.
Rice, Fanny, Proctor's, Newark, N. J., 17-22.
Rice Bros., Imperial, Chicago, 17-22.
Riemor & Co., Family, York, Pa., 17-22; Family, Bradock, 24-29.
Ritter & Foster, Hippo., Sheffield, Eng., 17-22; Hippo., Liverpool, 24-29; Tivoli, Manchester, March 2-7; Hippo., Birmingham, 9-14; Hippo., Leeds, 16-21.
Rialto Comedy Quartette, G. O. H., Syracuse, N. Y., 17-22; Keith's, Utica, 24-29.
Rialto, Unique, Minneapolis, 17-22.
Ring, Julie, & Co., Auditorium, Lynn, Mass., 17-22.
Richards, Chris, Shea's, Toronto, Can., 17-22.
Rio Bros., Four, Apollo, Vienna, Austria, 17-29.
Rich, Jack & Bertha, Unique, San Jose, Cal., 17-22; Novelty, Stockton, 24-29.
Richards & Grover, Lyric, Mobile, Ala., 17-22; Majestic, Birmingham, 24-29.
Ring & Williams, Dixie, Canton, O., 17-22.
Robyns, Mr. & Mrs., Poli's, Scranton, Pa., 17-22; Armory, Binghamton, N. Y., 24-29.
Roattino & Stevens, Majestic, Des Moines, Ia., 17-22; Orpheum, Sioux City, 24-29.
Rossi's Musical Horse, Colonial, N. Y. C., 17-22.
Romanoffs, The, Family, Pittston, Pa., 17-22.
Ross, Walter, McKees Rocks, Pa., 17-22.
Rogee, Leon, G. O. H., Pittsburg, 17-22.
Ross Sisters, Three, Howard, Huntington, W. Va., 17-22.
Robertson & Franchetta, G. O. H., Pittsburg, 17-22.
Rockwell & Rich, A. & S., Boston, 17-22.
Romany Troupe, 125th Street, N. Y. C., 17-22.
Robertson & Fanchette, G. O. H., Pittsburg, 17-22.
Rosaire & Doretto, Columbia, Cincinnati, 17-22.
Robinson-Parquette Trio, Empire, Hoboken, N. J., 17-22.
"Robinson Crusoe's Isle," Columbia, Cincinnati, 17-22; Columbia, St. Louis, 24-29.
Roblisch & Childress, Grand, Hamilton, O., 17-22.
Rogers, Will H., Poli's, Springfield, Mass., 17-22.
Rooney, Katie, Maryland, Baltimore, Md., 17-22.
Royce, Ray L., Majestic, Chicago, 17-22.
Roof, Jack & Clara, Bijou, Connellsville, Pa., 17-22.
Romaine, Manuel, & Co., Poli's, New Haven, Conn., 17-22.
Robinson & Wilson, Gem, Lynn, Mass., 17-22.
Roscoe & Sims, Rents-Santley Co.
Roberts, Four, Haymarket, Chicago, 17-22.
Rutherford, Jim H., & Co., Lyric, Lincoln, Neb., 17-22; Majestic, Topeka, Kan., 24-29.
Rudd, Joe A., "Brewster's Millions" Co.
Russell & Davis, Pastime, Atlanta, Ga., 17-22.
Russell, Phil & Carrie, Crystal, Moncton, N. B., 17-22.
Ryan & Douglas, "Flaming Arrow" Co., Southern.
Rye, Geo. W., Star, Homestead, Pa., 17-22; Family, Erie, 24-29.
Ryan & Richfield, Poli's, Bridgeport, Conn., 17-22.
Salerno, Columbia, St. Louis, 17-22; Olympic, Chicago, 24-29.
Savoy & Savoy, Archer, Chicago, 17-22.
Sato, O. K., Variete, Prag, Austria, 17-29.
Saettel, C. J., Al. G. Field's Minstrels.
Samayoa, Orpheum, Canton, O., 17-22.
Salmo, Jinno Lyric, Dayton, O., 17-22.
Saona, Keith's, Phila., Pa., 17-22.
Saunders, Florence, Auditorium, Lynn, Mass., 17-22.
Salmon & Chester, Fuller's, New Zealand Circuit.
Sampsel & Armsman, Kathryn Osterman Co.
Schuyler, Elsie, & Co., Novelty, Bkln., 17-22.
"School Boys and Girls," Orpheum, Los Angeles, Cal., 17-22.
Scheil's, Mme., Lions, Circo Bell, City of Mexico, Mex., 17-22.
Scott, Mike, Howard, Boston, 17-22.
Schaar Trio, Lyric, Danville, Ill., 17-22.
Scobey, Chas. W., Unique, Marshfield, Wis., 17-29.
Scott, Mike, Howard, Boston, 17-22.
Scott & Wright, Orpheum, Boston, 17-22.
Scott, Great, Poli's, Springfield, Mass., 17-22.
Sefton, Harry, & Co., Bijou, La Crosse, Wis., 17-22.
Sears, Gladys, Parisian Belles Co.
Seymour, O. G., & Co., Wonderland, Wheeling, W. Va., 17-22; Olympic, So. Bend, Ind., 24-29.
Sebankins, The, Poli's, Bridgeport, Conn., 17-22.
Seebach, Keith's, Boston, 17-22.
Seymour & Dupree, Wonderland, Wheeling, W. Va., 17-22.
Seligman-Bramwell, 5th Ave., N. Y. C., 17-22.
Semon, Chas. F., Temple, Detroit, 17-22; Cook O. H., Rochester, N. Y., 24-29.
Shelley & Woodley, Barlie's Comedians.
Shalles, Wm., Family, Carbondale, Pa., 17-22.
Shean & Warren Orpheum, Los Angeles, Cal., 17-22.
Sheer, Bessie, Bijou, Wheeling, W. Va., 17-22.
Short & Morrison, Ninth & Arch, Phila., Pa., 17-22.
Shaws, Aerial, Savoy, Hamilton, Can., 17-22.
Shaw & Burton, Columbus, Ga., 17-22; Athens, 24-29.
Shaw, Mr. & Mrs. Larry, Scenic, Taunton, Mass., 17-22.
"Side Show," Keeney's Bkln., 17-22.
Silver, Willie, Majestic, Chicago, 17-22.
Simmons, H. A., Skating Rink, Hot Springs, Ark., 17-22.
Singing Four, The, Chrystal, Ilwaukee, 17-22.
Simmons, Lew, & Co., Orphium, Canton, O., 17-22.
Siddons & Shea, French Maids Burlesque Co.
Simms, Willard, & Co., Alhambra, N. Y. C., 17-22.
Sleedes, The, Armory, Binghamton, N. Y., 17-22.
Slater & Finch, Gary, Gary, Ind., 17-22; National, Chicago, 24-29.
Slivers & Siegrist, Mary Anderson, Louisville, Ky., 17-22.
Smiths, Aerial, No. Adams, Mass., 17-22; Gloversville, N. Y., 24-29.
Smith & Van, Vogel's Minstrels.
Smith, Tom, "Modern Office Girls" Co.
Smith & Campbell, Proctor's, Albany, N. Y., 17-22.
Snyder, Ella, & Co., 5th Ave., N. Y. C., 17-22.
Snyder & Buckley, Orpheum, Kansas City, Mo., 17-22; Orpheum, New Orleans, 24-29.
Sours, The, Stoddart Stock Co.
Spray Sisters, Bijou, La Crosse, Wis., 17-22.
Spissell Bros. & Mack, Proctor's, Albany, N. Y., 17-22.
Spedden & Herson, Lyric, Grove City, Pa., 17-22.
Stone, Arthur, G. H., Brandon, Can., 17-29.
Stapleton & Chaney, Lyric, So. McAlester, Okl., 17-22.
Stemm & La Grange, Vogel's Minstrels.
Sterns, Al., Bijou, New London, Conn., 17-22.
Stuart, Eva, The Nightingales.
Steger, Julius, & Co., Keith's, Portland, Me., 17-22; Keith's, Phila., Pa., 24-29.
Stewarts, Three, Musical, Morning Glories Co.
Stewart Sisters, Four, Murry & Mackey Co.
Stead, Walter, Hathaway's, Malden, Mass., 17-22.
Stockton, Jack, Scenic, Hartford, Conn., 17-22.
"Stunning Grenadiers," Colonial, Norfolk, Va., 17-22.
Stevens, Edwin, & Co., Orpheum, Salt Lake City, 17-22.
Strickland, E. C., Unique, Sheboygan, Wis., 17-22.
Stanley, Mr. & Mrs. Lew, O. H., Bellwood, Pa., 17-22.
Stevens, Mr. & Mrs. Willy, Olympic, Bellaire, O., 17-22.
Staley's, Transformation, Proctor's, Newark, N. J., 17-22.
Stanley, Joe, Park, Milwaukee, 17-22.
Stone, Beth, Orpheum, New Orleans, 17-22.
"Star Bout, The," Maryland, Baltimore, 17-22.
Stewart & Hyland, Lubin's, Baltimore, 17-22.
St. Leon Family, "Polly of the Circus" Co.
"Sunny South, The," Empire, Belfast, Ire., 17-22; Empire, Glasgow, Scot., 24-29; Empire, Edinburgh, March 2-9; Empire, Nottingham, Eng., 9-14; Palace, Leicester, 16-21.
Sully & Phelps, O. H., Red Bank, N. J., 17-22; O. H., Long Branch, 24-29.
Sutcliffe Troupe, Empire, Edinburgh, Scot., 17-22; Empire, Glasgow, 24-29; Empire, Liverpool, Eng., March 2-7; Empire, Manchester, 9-14; Palace, Hull, 16-21.
Sullivan, W. J., Bijou, Great Falls, Mont., 17-29.
Sugimoto Jap Troupe, North Ave., Chicago, 17-22.
Sullivans (4), Orpheum, Canton, O., 17-22.
Sullivan & Hamilton, Scenic, Taunton, Mass., 17-22.
Summers & Winters, Bijou, Wheeling, W. Va., 17-22; National, Steubenville, O., 24-29.
Swain's, Cora, Cockatoos, Grand, Hamilton, O., 17-22.
Sweet, Eugene, Avenue, Duquesne, Pa., 17-22; Star, Homestead, 24-29.
Swor Bros., G. O. H., Indianapolis, 17-22.
Swift, Fred, Imperial, Chicago, 17-22.
Swift & Sheldon, Wonderland, St. Mary's, Pa., 17-22.
Swastika Four, La Salle, Ill., 17-22; Kewanee, 24-29.
Symonds, Jack, Pantages', Victoria, B. C., 17-22; Pantages', Seattle, Wash., 24-29.
Sylvan & O'Neal, Casino, Phila., Pa., 17-22.
Sytz & Sytz, Lyric, Hot Springs, Ark., 17-22.
Taro & Taro, Pastor's, N. Y. C., 17-22.
Tanakas, The, Ollympic, Chicago, 17-22.
Talcotts, The, Monroe, Elyria, O., 17-22; Orpheum, Canton, 24-29.
Tarlton & Tarlton, Greeley, Colo., 17-29.
Tambo Duo, Olympic, Topeka, Kan., 17-22.
Tanna, Liberty, E. Liberty, Pa., 17-22; Savoy, Beaver Falls, 24-29.
Taneans, The Musical, C. K. Champlin Co.
Tannen, Julius, Proctor's, Newark, N. J., 17-22.
Tanguay, Eva, Poli's, New Haven, Conn., 17-22.
Taylor & Foster, A. & S., Boston, 17-22.
Taylor Twin Sisters, Skating Rink, Elgin, Ill., 17-22.
Tait, "Silent," Shamokin, Pa., 17-22.
Tennis Trio, Orpheum, Atlanta, Ga., 17-22.
Tempest, Forrest, Empire, Milwaukee, 17-22.
Terry & Elmer, Bijou, Battle Creek, Ich., 17-22.
Tenny, A. E., O. H., Glace Bay, N. S., 17-22; O. H., Sydney, 24-29.
Teddy Trio, Hippodrome, N. Y. C., 17-22.
Tempest, Grace, Trio, Coliseum, Seattle, Wash., 17-22.
Thorne, Mr. & Mrs. Harry, Broadway, Camden, N. J., 17-24.
Thorne & Carleton, Olympic, Chicago, 17-22.
Thompson, Jerry, Ninth & Arch, Phila., Pa., 17-22.
Thompson, Wm., & Co.,

17-22; Palace, Bristol, 24-29; Palace, Plymouth, arch 2-7; Regent, Salford, 9-14; Varieties, Oldham, 16-21.
Yescarys, Three, Majestic, Chicago, 17-22.
York-Herbert Trio, Orphium, Canton, O., 17-22.
Young & Manning, Arcade, Minot, N. D., 17-22; Bijou, Williston, 24-29.
Yule, Simpson, Atlantic Garden, N. Y. C., 17-22.
Zat Zams, The, Empire, Grand Forks, N. D., 17-22; Family, Crookston, Minn., 24-29.
Zamloch Co., Family, Lebanon, Pa., 17-22.
Zazel-Vernon Troupe, Keith's, Boston, 17-22.
Zanettos, The, K. & P., Jersey City, N. J., 17-22; Chase's, Washington, D. C., 24-29.
Zarnes, The, B. O. H., Pittsburg, 17-22.
Zemo Zemo Troupe, The, Orphium, Rellair, O., 17-22; Orphium, Newark, 24-29.
Zento, Great, & Co., Star, So. Pittsburg, 17-22.
Zech & Zech, Skating Rink, Bartlesville, Okl., 17-22.
Zinn's Dancing Girls, Empire, San Fran., Cal., 17-29.
Zimmerman, Willy, Orpheum, Omaha, 17-22.
Ziska & King, Keith's, Providence, R. I., 17-22; Howard, Boston, 24-29.
Zink, Adolph, Orpheum, Los Angeles, Cal., 17-22.
Zoellers, The, Bijou, Quincy, Ill., 17-22.

MISSOURI.

St. Louis.—At the Olympic (Pat Short, manager) Minnie Dupree, in "The Road to Yesterday," was well received Feb. 9-15. John Drew 16-22, in "My Wife;" "The Man of the Hour" 23-29.

CENTURY (Pat Short, manager).—John E. Young, in "The Time, the Place and the Girl," proved a magnet 9-15. "The Three of Us" 16-22. Mary Cahill, in "Marrying Mary," 23-29.

GRAND OPERA (John B. Fleming, manager). "The Land of Nod" enjoyed a very successful week 9-15. "The Honeymooners" 16-22.

HAVLIN'S (Wm. Garen, manager).—"The Cowboy and the Squaw" did nicely 9-15. "Edna, the Pretty Typewriter" week of 16.

IMPERIAL (R. E. Russell, manager).—"The Convict and the Girl" fared well 9-15. "Simple Simon Simple" 16-22.

STANDARD (Leo Reichenback, manager).—Sam Devere's Big Show was a very good drawing card 9-15. Pat White's Gaiety Girls 16-22.

GAYETY (O. T. Crawford, manager).—The Behman Show enjoyed immense business week of 9. Al. Reeves week of 16.

ORPEON.—German Stock Co. produced "Eva" Sunday, Feb. 9, the leading part being taken by Vilma von Hohenau, for whose benefit the play was given. It was attended by a very large audience. San Carlo Grand Opera Co. presented a repertory of operas commencing Feb. 11.

COLUMBIA (Frank Tate, manager).—Edna Aug, the clever comedienne, returned to the Columbia as the headline attraction, week of 10. Others were Okito Family, Dixon and Anger, Rawson and June, Vassar Girls, Leonards and Anderson, Swor Bros., Collins and Jackson, and the Kinodrome.

NOTE.—The Garrick closed its season last Sunday night, with the Italian Opera Co. The future of this house is as yet very undecided. Some reports are that it will become a stock house, and others are that it will be a moving picture house. Manager Oppenheimer says that the theatre will remain dark for the rest of the season.

St. Joseph.—At Tootles (C. U. Philley, manager) Mary Shaw, Feb. 10, pleased. Italian Grand Opera 17, 18; "The Road to Yesterday" 20. "The Time, the Place and the Girl" 22; "Madam Butterfly" March 2.

LYCEUM (C. U. Philley, manager).—"Human Hearts" 16, 17; "A Texas Ranger" 18, 19; Star Show Girls 20-22, "At Yale" 23, 24; "We Are King" 25, 26; the Toreadors 27, 28.

LYRIC (J. N. Rentfrow, manager).—"The Lighthouse Robbery" 17-22.

CRYSTAL (Fred. Cosman, manager).—Week of 17: Tim Cronin, Bunth and Budd, Coccia and Matate, L. F. Johnson, Roy Lindsey, and moving pictures.

Kansas City.—At the Willis Wood (O. D. Woodward, manager) Blanche Walsh, Feb. 9-12, came to good business. "The Girl Question" pleased well filled houses 13-15. "The Road to Yesterday" 16-19, Italian Grand Opera Co. 20-22, "The Three of Us" 23-29.

GRAND (Hudson & Judah, managers).—Last week, "The College Widow" had immense business. At the Thursday matinee the part of the Widow was played by Myrtle Kresky, a local girl, who is understudy for the part. She did well. This week, "At Yale." Next week, "The Time, the Place and the Girl."

ORPHEUM (Martin Lehman, resident manager).—This week: Bacnold's dogs and cats, Gertrude Mansfield and company, Snyder and Buckley, Marie Florence, Mosher, Houghton and Mosher, John Birch, Two Lorettos, Montrose Troupe.

SHUBERT (Flaven & Barker, managers).—Last week the Barker Stock Co. gave good performances of "Gallops." This week, "The Only Way."

GILLIS (E. S. Brigham, manager).—Last week, "Edna, the Pretty Typewriter," with Edith Browning, drew well. This week, Lottie Williams. Next week, "The Gambler From the West."

AUDITORIUM (O. D. Woodward, manager).—Last week "Tilly Olsen" drew well. This week, "We Are King." Next week, "Montana."

CENTURY (Jos. Donegan, manager).—Last week, Pat White's Gaiety Girls. This week, the Brigadiers. Next week, Star Show Girls.

MAJESTIC (Clinton Wilson, manager).—Last week, Al. Reeves' Show. This week, Irwin's Big Show. Next week, Cracker Jacks.

CLIPPERINGS.—The usual weekly arrests for violation of the Sunday closing law occurred last Saturday. The managers refused to give double bonds. As a consequence they were ordered under arrest, but were at once released on habeas corpus proceedings. Everybody is anxiously awaiting the decision of the Supreme Court, which is daily expected. .....John Moore was in the city last week with Blanche Walsh, having just joined the company as business manager.....Our old friend, Peter Rice, who for so many years was in advance of Harry Beresford, was in the city representing "At Yale."

WISCONSIN.

Milwaukee.—At the Davidson, Robert Edeson, in "Classmates," played to capacity Feb. 10-12. Manager Sherman Brown offers "Brown of Harvard" 16-18, May Robson 19-22, "The Lion and the Mouse" 23-26, James O'Neill 27-29.

ALHAMBRA (A. J. Higler, manager).—"The Isle of Spice" played to good houses last week. "The Girl Over There" 16-22, "Around the Clock" 23-27, San Carlo Grand Opera Co. 28, 29.

BIJOU (J. R. Pierce, manager).—James J. Corbett, in "The Burglar and the Lady," played to big business last week. "Convict 999" 16-22, "Billy, the Kid," 23 and week.

PABST (Leon Wachsner, manager).—Prescloss, a benefit for Berthold Sprotte, of the German Stock Co., drew capacity 9. *Ave Maria*, 12, drew well. Elmendorf's lecture on "The Pacific Coast," drew capacity 13.

STAR (F. R. Trottman, manager).—Reilly & Wood's Co. played to nine houses last week. The Americans 16-22, Dreamland Burlesquers 23 and week.

GAYETY (S. R. Simon, manager).—Mazie, "The Girl with the Red Mask," was the hit of the Bon Tons Show last week. Rentz-Santley Co. 16-22, Night Owls 23 and week.

CRYSTAL (F. B. Winter, manager).—Week of 17: Webb and Connelly, Harry Trusda, Galletti's dogs and monkeys, the Singing Four, Della, and Crystalgraph.

EMPIRE (H. Tring, manager).—Forrest Tempest, C. H. Williams, Carl and Mora, Anna Benton and company, Pevin and Crosby, and Empirescope.

PARK.—Ruthie Marsh and Joe Stanley.

NEW YORK CITY.

Keith & Proctor's Union Square Theatre (E. F. Albee, general manager).—The bill for the current week is announced to include the following: Clifton Crawford, monologue; Long and Corton, in "My Wife's Diamonds;" Tourbillon Troupe, cyclists and acrobats; Mayme Remington and her picks, singing and dancing; Emma Francis and Arabian Boys; dancing; Whiting and Melnotte Sisters, singing; Mr. and Mrs. Howard Truesdell and company, in "Two Men and a Bottle;" the Kinsons, in "Going It Blind;" Olga Loraine, eccentric comedienne; Milton's Dogs, novelty gymnasts; Leonard and Drake, comedy imitators; Elmer's moving pictures and stereopticon views.

Garden Theatre (Henry W. Savage, manager).—Liebler & Co. presented Mrs. Patrick Campbell in *The Flower of Yamato* and *Electra*, Tuesday evening, Feb. 11. The first play, translated by Count Robert d'Humiere, its *premiere* in America, was in one act, and tells of a wife who sacrifices herself for her husband. The Japanese costumes and scenery were beautiful. Mrs. Campbell was charming and gave a skillful representation of the emotions of a loving and fear-stricken wife. Japanese life in the sixteenth century was shown in a pleasing way. The cast: Hiroshima, Ben Webster; Murasaki, Mrs. Campbell; Endo, Charles Dalton; Priest, Edgar Kent; Usugama San, Margaret Watson; Torch Bearer, Henry Merrill. The second play was a translation, by Arthur Symons, of Hugo Von Hofmannsthal's version of Sophocles' original Greek play in one act. It proved to be impressive in spite of the long delays and lack of proper preparation. The performance again served to demonstrate Mrs. Campbell's claim to serious consideration. Her Electra is a charming and moving figure, smoothly expressed in action and speech. The character is one of almost savage grandeur. The scene between Electra and Chrysothemis, who comes for sympathy, is a powerful one and was well carried out. The strongest portion of the play was the scene between Electra and Clytemnestra. It is rather long for the playgoers of today, although the passionate appeals of the queen, given with a wealth of tragic feeling by Mrs. Tree, and responded to with a deep assumption of contemptuous suggestion, could not fail to make it impressive. Altogether Mrs. Campbell made a lasting impression with her beauty, diction and tragic feeling. Orestes was played in an impressive manner by Ben Webster. Charles Dalton invested the role of Aegisthus with dignity. J. Malcolm Dunn and Stella Campbell did pleasing work. The cast: Clytemnestra, Mrs. Beerbohm Tree; Electra, Mrs. Campbell; Chrysothemis, Stella Patrick Campbell; Aegisthus, Charles Dalton; Orestes, Ben Webster; the Foster Father of Orestes, J. Malcom Dunn; An Old Serving Man, Edgar Kent; A Young Serving Man, Alan Patrick Campbell; the Overseer of the Serving Men, Henry Merrill; the Queen's Waiting Woman, Doris Digby; the Queen's Train Bearer, Florence Wells; the Cook, William Gurney; First Serving Woman, Muriel Curtis; Second Serving Woman, Janet Gardiner; Third Serving Woman, Margaret Watson; Fourth Serving Woman, Edyth Seymour; Fifth Serving Woman, Grace Illingworth; the Overseer of the Serving Women, Eda Heinemann. The second week began 17.

Daly's Theatre (Sam S. & Lee Shubert, inc., managers).—Olga Nethersole began Monday night, Feb. 10, a three weeks' engagement, appearing on that date in the first metropolitan production of *The Awakening*, a play in three acts, adapted from Paul Hervieu's "Le Reveil." The story deals with the love of Prince Jean for Therese de Megee, wife of his friend Raoul. Jean is the son of Prince Gregoire, the exiled heir to the throne of Sylvanie, who plans a revolution in his kingdom to recover the throne for his son. Jean, however, refuses to leave Therese for a throne. They elope, but are discovered by Prince Gregoire, whose followers capture him and then tell Therese they have killed him. She is then driven from the place and is finally taken, in a fainting condition, to her home, where she is made to know that her place is by the side of her daughter. When finally Jean appears before her his influence over her has vanished, and they part, never to meet again. The play is poorly constructed and lacks strength and interest. With the exception of one strong scene between Prince Gregoire and Jean there is no telling scene in the three acts. The role of Therese offers scant opportunity for the ability of Miss Nethersole, and while she made the role human, the heavy handicap the author placed upon her made it impossible for her to win any very marked approval. Charles A. Stevenson did capital work as Prince Gregoire. Frank Mills was excellent as Jean, and Molly Pearson was charming as Rose. The cast in full: Prince Gregoire of Sylvanie, Charles A. Stevenson; Prince Jean, Frank Mills; Simeon Keff, Lionel Belmore; Raoul De Megee, Lawrence Grant; Roger De Parmont, Langhorne Burton; M. De Farmont, Robert Bolder; Butler, A. T. Hendon; Footman, B. A. Monks; Therese De Megee, Olga Nethersole; Comtesse De Megee, Katherine Stewart; Rose De Megee, Molly Pearson; Mme. De Farmont, Adeline Bourne; Maria, Laura Hansen; Maid, Emilie Carder. "Adrienne Lecouvreur" was presented by Miss Nethersole Monday night, 17. Further mention of the performance will be given next week.

Colonial Theatre (Percy G. Williams, manager).—A programme of diversified excellence well describes the offering of entertainment by the list of sterling performers engaged by Manager Williams for this week. Big type position is given to Nat Wills, "The Happy Tramp," in his budget of songs and stories, and the extra feature is William Courtleigh and company, in Hobart's comedietta, "Peaches." Monday, 17, marked the first American appearance of Rosie Lloyd (the youngest of the three famous Lloyd sisters), in songs. Her reception was a cordial one, and her act will be reviewed later. The bill also lists Harry Davenport and Phyllis Rankin, in "The Goddess;" Eddie Leonard and the Gordon Boys, in songs and dances; Lola Cotton, in mental tests; the Five Majors, an English musical number; Rossi's musical horse, Work and Ower, in grotesque acrobatic work, and the vitagraph.

Victoria Theatre (Oscar Hammerstein, manager).—The bill presented by the management here this week is well calculated to find favor with the Victoria patrons, presenting, as it does, many of the prominent features of up-to-date vaudeville. Included in its list are: Fred Karno's English Comedy Co., presenting "A Night in the Slums of London," depicting life in an English lodging house; Clayton White and Marie Stewart, in Geo. V. Hobart's one act comedy, entitled "Cherie;" Joe Hart's Ten Electric Crickets, Lily Lena, English comedienne, announced as her farewell American appearance; Belle Blanche, in imitations of stage celebrities; Vasco, the mad musician; the Kitamura Japs, ten marvelous equilibrists and acrobats; Kennedy and Rooney in a skit, "The Happy Medium;" Alexander and Bertie, equilibrists, and the vitagraph.

Manhattan Opera House (Oscar Hammerstein, manager).—*La Traviata* was the bill Monday night, Feb. 10. *Lucia di Lammermoor* was the bill night of 12. *Siberia* was repeated night of 14, cast as before, except that Mr. Baesi replaced M. Zenatello as Wassili. *Lucia di Lammermoor* was sung Saturday afternoon, 15. *Carmen* was sung at night.

Blaney's Lincoln Square Theatre (Charles E. Blaney, manager).—The Spooner Stock Co., for this week, offers *Janice Meredith*, with Edna May Spooner in the title role.

Herald Square Theatre (Geo. W. Sammis, manager).—Lew Fields, in "The Girl Behind the Counter," began his twenty-first week Feb. 17.

Keith & Proctor's Fifth Avenue Theatre (E. F. Albee, general manager).—One of the big features here this week is the act offered by Minnie Seligman and William Bramwell, called "A Dakota Widow." Both of these players are well known to New York, and their return to this house, where they won many triumphs in stock several seasons ago, is quite an event. The sketch will be reviewed in our New Acts column next week. Another attraction is Joe Welch, in "Ellis Island," a sketch in which pathos and comedy are skillfully intermingled. Ella Snyder and her company are on the bill, but they did not appear on Feb. 17. Emma Francis and her Arabs replaced them. Miss Snyder was ill, but expected to resume her place in the entertainment on Feb. 18. R. G. Knowles, the famous English entertainer, is another strong drawing card. Others are: Grace Hazard, Avery and Hart, the Heras Family, and Rafin's monks.

Madison Square Theatre (Walter N. Lawrence, manager).—Beginning Wednesday evening, Feb. 12, Katherine Grey was presented by Mr. Lawrence in the stellar role of a new four act play by David Graham Phillips, entitled *The Worth of a Woman*, which harps again upon the problem of sex against sex, that seems such an alluring theme for the average dramatist who sets out with a determination to be "serious." It does not seem reasonable to believe that the public now cares very much for these sex plays, in view of the fact that there have been so many of them in recent years, and interest in them attaches solely to the cleverness with which they are handled, and the "big scenes" in them, and not to the subjects they discuss. In this play, things usually left unsaid in polite society are freely and plainly discussed, and as there is no lasting sermon preached by this, it is difficult to see where the "elevation" of the stage in such matters comes in. Mr. Phillips seems logical and skilful enough during the first three acts, and builds up a good justification for the actions of the heroine. But in the last act he knocks his carefully prepared house of arguments to the four winds and finishes the play with the greatly-in-demand happy ending, to the detriment of its strength. The woman in the case has loved a man not wisely but too well, and when he leaves her she is loath to tell him that she is about to become a mother, for fear that he will marry her then out of pity. She maintains stoutly that, as he has not shown any inclination to wed her for her own charms of mind and person, he shall not be forced to marry her, and she seems on the point of holding steadfastly to her determination. In the last act, however, he reappears to tell her that she, and she alone, is the woman for him, and she capitulates. Katherine Grey gave a very convincing portrayal of Diana Merivale, the wronged woman, and in several dramatic scenes which she was called upon to carry, she came through with flying colors. Her elocution is good, and she has undoubted temperament. Robert Warwick, as Julian Burroughs, the man who causes all the trouble, had a difficult part to play, and he did remarkably well with it; while Frank Young, as Diana's father, also had a role that was hard to drag within the line of sympathy, and he did as well as could be expected with it. Jane Peyton was worthy of praise for her good acting, and Albert Brown and George Farren did well with their respective roles. The cast: Hubert Merivale, Frank Young; Maggie Selvers, Harriet Sheldon; Billy, Henry Hall; Lucius Dogmar, Albert Brown; Rev. Eben Woodruff, George Farren; Phyllis Dagmar, Jane Peyton; Diana Merivale, Katherine Grey; Julian Burroughs, Robert Warwick. The second week began 17.

London Theatre (James H. Curtin, manager).—*The Ideals* opened here Feb. 17, with Murphy and Magee, Clayton Frye, Somers and Stork, the Greels, and other favorites. Next week, Miss New York Jr.

Miner's Bowery Theatre (Edwin D. Miner, manager).—*The Empire Burlesquers* are presenting a bill, which includes "Casey, the Piper," Emma Weston, Montambo and Hurl-Falls, Roger Imhof and Suzanne Corinne, Johnston and Buckley, and "The Slave Mart." Next week, the High Jinks Co.

Metropolitan Opera House.—*Madama Butterfly* was sung night of Feb. 10. *Aida* was sung night of 11 for the benefit of the French hospital. *Don Giovanni* was sung night of 12, with Geraldine Farrar as Zerlina for the first time in New York. *Die Walkuere* was the bill night of 13. *Tosca* was sung night of 14. *Hacnsel und Gretel* and *I Pagliacci* made up the bill Saturday matinee, 15. *Mefistofele* was the night bill.

Yorkville Theatre (Frank Gersten, manager).—Yorke and Adams, in "Playing the Ponies," began a week's engagement here Monday, Feb. 17.

Pastor's Theatre (Tony Pastor, manager).—The following is the bill announced for the current week at this popular house: Quinlan and Mack, in "The Traveling Dentist;" Oro, Ott and company, in "Chop Suey;" Maxwell and Dudley, in "The Singing Lesson;" Sam Morris and company, in "The Baron's Ambition;" the American Quartette, singers; Inness and Ryan, musical; Dynes and Dynes, the Chinaman and the Professor; Wynnewood Sisters, songs dances and changes; Wygand and Wygand, comedy musical duo; Louis Guertin, jumper; Steinert and Thomas, "that Little German Band;" Cook and Sylvia, singing and dancing; the Traveling Camera and the American vitagraph.

Deutsches Theatre (Dr. Maurice Baumfeld, manager).—*"Was Ihr Wollt,"* Shakespeare's comedy, was presented Feb. 13, with the following cast: Orsino, Herzog von Illyrien, Heinrich Nebb; Antonio, Otto Collot; Bernardo, Otto Meyer; Curio, Otto Schrader; Junker Tobias von Ruelp, Ernst Sauermann; Junker Christoph von Bleichenwang, Eugen Burg; Malvolio, Heinrich Marlow; Fabio, Carl Maurh; Narr, August Weigert; Olivia, Hedwig Reicher; Viola, Ella Hofer; Maria, Albertine Cassani; Erster Gerichtsdiener, Louis Koch; Zweiter, Gerichtsdiener, David Steindler; Ein Bedienter, Jacques Lurian.

Savoy Theatre (Frank McKee, manager).—"Twenty Days in the Shade" began its fifth week Feb. 17. In addition, the Irish Players, in *A Pot of Broth*, will open Tuesday, Feb. 18. A review of the performance will appear in our next issue.

Miner's Eighth Avenue Theatre (Edwin D. Miner, manager).—*Lady Birds* is the current attraction at this house, opening Feb. 17. Next week, New Century Girls.

American Theatre (J. M. Ward, manager).—Dollie Kemper, in *Sweet Mollie O.* is the current attraction, opening Feb. 17. A review of the performance will appear in our next issue. Next week, "Tony, the Bootblack."

Fourteenth Street Theatre (J. Wesley Rosenquest, manager).—*The Lost Trail* is the current attraction, opening Feb. 17. A review of the performance will appear in our next issue. Next week, "Parted on Her Bridal Tour."

Astor Theatre (Wagenhals & Kemper, managers).—Viola Allen, in "Irene Wycherly," began her fifth and last week Feb. 17. Next week, "Paid in Full."

Bijou Theatre (A. C. Campbell, manager).—Henry Ludlowe, in *A Merchant of Venice*, opened an engagement Feb. 17. A review of the performance will be given in our next issue. *Le Prix du Bonheur* was given by the French Players, at the usual matinees, last week.

Circle Theatre.—Kolb and Dill commenced their fifth week in "Lonesome Town" Feb. 17.

Majestic Theatre (W. L. Rowland, manager).—Williams and Walker, in "Bandanna Land," began their third week Feb. 17.

Broadway Theatre (Litt & Dingwall, managers).—"A Waltz Dream" commenced its fourth week Feb. 17.

Thalia Theatre (Sullivan & Woods, managers).—*Since Nellie Went Away* is this week's attraction.

Keith & Proctor's Fifty-eighth Street Theatre (E. F. Albee, general manager).—The bill for the current week includes: Murphy and Nichols, in a successful laugh making sketch, "From Zaza to Uncle Tom," and a competing team in the race for laughs is Hyams and MacIntyre, in "Two Hundred Wives;" Frank Bush, who needs no introduction as a monologist; the Shenk Brothers, acrobats; Elsie Fay and her boys, in a singing and dancing novelty; Watson and Little, in a comedy musical sketch; Banks and Newton, and the Picquays.

Murray Hill Theatre (J. Herbert Mack, manager).—*The World Beaters* were here last week, and gave satisfaction. In "A Trip to Newport," the entire company united to produce a series of entertaining episodes, including "A Game of Polo," "Whose Little Tootsy Wootsy is Oo," sung by Pearl Reid and the Kiddies. "So Long, Mary," was well sung and acted by Genie Pollard in correct make-up and manner. The Bowery Boys and Girls, the Scotch Lassies, the Four Reubens, the Irishers, the Ginger Girls, and A Challenge Dance, with a lively country maiden as the victor, formed a lively medley. Reded and Hadley opened the olio in a good act, which was started with a song by the lady. Apparently with the aid of some electric fixings and a wire leading to its belt, she starts an "automatic" soldier into lifelike action. The automation seems natural, until he finally reveals himself as the human other half of the sketch. Sylvan and O'Neal appeared in a lively act with many quick acrobatic movements by Mr. Sylvan; Pearl Reid and Jessie Maitland contributed a good sister act, of which the dancing was a particularly enjoyable feature. Dorsch and Russell's "Railroaders" musical was next. Gus Dorschs' piccolo solos were a big hit, as were all the other selections on instruments fitted up in novel style. "The Isle of Rubber Neck," had Charles Buckley as the funny German, and Albert Sykes as an Irishman. The duo get lost in a harem and are disguised as "wives," with the usual funny effects. *The Golden Crook Co.* opened Feb. 17, with John L. Sullivan and Jake Kilrain as an added attraction. The bill included: "Dr. Bramley's Daffy House," Phillips and Lang, the Ballet of the Roses, Mazy Yale and Marie Rogers, Chas. Ahearn, the Bush-De Vere Trio, John L. Sullivan, "The Two Wrong Professors" in Amanda Simpkins' Boarding School." A full review of the show will appear in next week's issue. Next week, the Trocadero Burlesquers.

Dewey Theatre (Sullivan & Kraus, managers).—*The Oriental Coon Corner Girls* was the attraction here last week, and was greeted by a crowded house at every performance. The opening piece, called "The Honeymoon Trip," introducing Belle Travers and Frank Riley and an excellent company, was well received. The full cast: Captain Haystack, Belle Travers; Lieutenant Smart, Clara Dagneau; Little Buttercup, Bonnie Arado; Mike McGuirk and Admiral McGuirk, Frank Riley; Dick Dead Eye, John Honan; Pickles, Pat Kearney; Steerage, Tommie Smith; Upper Deck, Young Sandow; Lower Deck, Otis Lambert; Lieutenant Gay, Blanche Clayton; Lieutenant Wright, May Morrison; Miss Midship, Mamie Lafferty; Miss Hatchway, Jennie Ward; Josephine, Belle of the Joy Line, Lena Bruce. The chorus: Kathryn Baer, Julia Dodds, Jennie Sutton, Lottie Hanson, Etta Wells, May Cromwell, May Fenton, Victoria Reid, Jeannette La Mont, Mayme Helm, Mabel Johnson, Edna Potter, Madge Howard, Blanche Belmont. An excellent olio followed, and included: Lafferty and Ward, singers and dancers; Sandow and Lambert, equilibrists; Honan and Kearney, comedians; Bruce and Dagneau, the "Red Feather Girls," and Smith and Arado, comedians. "The Sculptor's Dream" closed the show in good shape. *The Yankee Doodle Girls*, introducing that clever character comedian, James F. Leonard, is the attraction here this week. The opening performance, Monday afternoon, Feb. 17, was well attended by an audience that gave them a hearty welcome. The opening skit, called "Sullivan on Parade," is full of comedy, fine singing and dancing. Excellent work is done by all the principals and chorus, who are well costumed and are finely drilled in marching and dancing. The full cast: Dennis Sullivan, James F. Leonard; Patrick O'Brien, Jules Harron; Jack Freshco, Charles Allman; Herr Von Krausmeyer, Bob Martini; Clarence Smart, James Von Leer; Harry Good, Jack King; Bat Badley, Charles Allman; Buttons, Jack Little; Mrs. Brown, Sadie Huested; Gertie Chick, Irene Gardner; Daisy, Clara Whitney; Pansy, Etta Victoria. The chorus: Lulu Closmeer, Beatrice Williamson, Anna Kennedy, Lillie Brown, Mollie Allen, Lottie Williams, Kittie Keegan, Loretta Claxton, May Emerson, Margaret Rivers, Anna Burnett, Clara Whitney, Ruby Jackson, Sadie Weston, Margie Mortimer, Emma Marshall. The olio includes some of the best acts seen here this season: Cranford and Gardner, singing and dancing; Jules Harron, German comedian; Etta Victoria, the bashful Venus, and Martini and Maximilian. The closing skit, called "Sullivan's Recruits," was well received. Next week, the California Girls.

Huber's Museum (John H. Anderson, manager).—This popular family resort is presenting an excellent line of freaks and curios in the curio halls this week, which is well attended. The theatre is also well supplied with up-to-date vaudeville talent, and is doing capacity business.

Manhattan Theatre (Archie L. Shepard, manager).—Moving pictures and vaudeville continue to please a large attendance.

Weber's Theatre (Jos. M. Weber, manager).—The burlesque of "The Merry Widow" commenced its eighth week Feb. 17.

Wallack's (Charles Burnham, manager).—"A Knight for a Day" began its tenth week Feb. 17.

New York Theatre (Klaw & Erlanger, managers).—Mlle. Adeline Genee, in "The Soul Kiss," commenced her third week Feb. 17.

Grand Opera House (John H. Springer, manager).—Dockstader's Minstrels is the current attraction, opening to the usual large attendance. Next week, "The Dairymaids."

Knickerbocker Theatre (Al. Hayman & Co., managers).—Victor Moore, in "The Talk of New York," began his twelfth week Feb. 17. The two hundred and fiftieth performance is announced for Wednesday, Feb. 19.

Lyceum Theatre (Daniel Frohman, manager).—Kyrle Bellew and Margaret Illington, in "The Thief," commenced their twenty-fourth week Feb. 17.

Casino (Sam S. & Lee Shubert, inc., managers).—"The Top o' th' World" began its third and last week at this house Feb. 17. Sam Bernard, in "Nearly a Hero," is announced to open Feb. 24.

Comedy Theatre (A. Zukor, manager).—Moving pictures and vaudeville continue to crowd this house.

Academy of Music (Gilmore & Tompkins, managers).—Henry Miller, in "The Great Divide," began an engagement Feb. 17.

Liberty Theatre (Klaw & Erlanger, managers).—Mabel Taliaferro commenced her ninth week in "Polly of the Circus" Feb. 17.

Hackett Theatre (James K. Hackett, manager).—John Mason, in "The Witching Hour," began his fourteenth week Feb. 17. Julia Hay succeeded Madeline Louis in the role of Viola, Monday, Feb. 10.

Stuyvesant Theatre (David Belasco, manager).—David Warfield, in "A Grand Army Man," commenced his nineteenth week Feb. 17.

New Amsterdam Theatre (Klaw & Erlanger, managers).—"The Merry Widow" began its eighteenth week Feb. 17.

Empire Theatre (Charles Frohman, manager).—Maude Adams, in "The Jester," commenced her sixth week and last fortnight Feb. 17.

Belasco Theatre (David Belasco, manager).—"The Warrens of Virginia" began its twelfth week Feb. 17.

New York Hippodrome (Shubert & Anderson, managers).—"The Battle of Port Arthur," "The Four Seasons," "Lady Gay's Garden Party" and the numerous arena features continue to please a large attendance.

Criterion Theatre (Charles Frohman, manager).—"Miss Hook of Holland" commenced its eighth week Feb. 17. Charlotte Lesley joined the company Monday, Feb. 17, to play the part of Elaine.

Atlantic Garden (W. Kramer's Sons, managers).—Last week's bill included: Henry Frey, Melville and Conville, Gordon and Cimcon, the Chameroys, Jane Carling, James Irwin, and Emma Kline. For week of Feb. 17: The Three Herbert Brothers, novelty acrobats; Arthur Yule and Allie Simpson, in "Willie's Visit;" Leonard and Drake, comedy imitators; Bon Morse, in "Trampology;" Jack Marshall, humorist and mimic; Arline Athen, vocal comedienne, and new moving pictures are the attractions.

Bijou Dream.—This house is proving highly successful, and the shoppers in the neighborhood of Twenty-third Street seem to enjoy dropping in for an hour or so, to watch the moving pictures and listen to the interesting talks that go with them. The illustrated songs, too, are proving popular.

Garrick Theatre (Charles Frohman, manager).—"Fifty Miles from Boston" commenced its third week Feb. 17.

Lyric Theatre (Sam S. & Lee Shubert, inc., managers).—E. H. Sothern began his fourth week and last fortnight, in "Our American Cousin," Feb. 17. Beginning Saturday night, Feb. 22, "Hamlet" will be produced every Saturday evening during the engagement. "If I Were King" is announced for March 2.

Hudson Theatre (Henry B. Harris, manager).—Otis Skinner, in *The Honor of the Family*, opened an engagement, Feb. 17. A review of the performance will appear in our next issue.

Harlem.—At Keith & Proctor's One Hundred and Twenty-fifth Street (E. F. Albee, general manager) the headline attraction is the Romany Operatic Troupe. Others are: Fred Ray and his company, Robert Henry Hodge and company, in "Bill Blither's Dilemma;" Ladell and Crouch, Dillon Brothers, Erolle's horses; Patsy Doyle, and Lind.

KEITH & PROCTOR'S HARLEM OPERA HOUSE.—"Barbara Fritchie" this week. Beatrice Morgan plays Barbara; Louise Randolph, Sally Negly; Emilie Melville, Mammy Lu; John Craig, Captain Trumbull, and W. A. Norton, Jack Negly.

WEST END (J. K. Cookson, manager).—David Higgins, in "His Last Dollar," this week. Four Mortons next week.

METROPOLIS (Sam Hurtig, manager).—This week, Edgar Selwyn, in "Strongheart."

STAR (Wm. T. Keogh, manager).—This week, "A Race Across the Continent." "Nellie, the Beautiful Cloak Model" next.

ALHAMBRA (Percy G. Williams, manager).—This week: Marie Lyold, Josephine Cohan and company, Willard Simms and company, Felix and Caire, Urbani and Son, Albert Whelan, Fred Niblo, Chas. Leonard Fletcher, Willie Hale and Buster, and vitagraph.

HURTIG & SEAMON'S MUSIC HALL (Lew Rose, manager).—The Girls from Happyland this week. Runaway Girls next.

GOTHAM (Sam Kraus, manager).—This week, Parisian Belles.

FAMILY (D. C. McCoy, manager).—Another good bill this week drew a big opening day attendance, Feb. 17.

WILSON'S ONE HUNDRED AND SIXTEENTH STREET MUSIC HALL (Geo. Wilson, manager).—This house continues to hold its own. The bill for this week offers the only colored stock company that Harlem has ever had, headed by Lawrence and Ella Deas, with Robert A. Kelley and Harry Reed as other headliners. Others are: Sam Gains, Sallie Lee, Laura Bailey, Pacific Quartette, and Marguerite Scott as a special attraction.

Brooklyn.—At the Montauk (Edward Trall, manager) "The Dairymaids" Feb. 17-22. Next, Rose Stahl, in "The Chorus Lady."

MAJESTIC (W. C. Fridley, manager).—"In Old Kentucky" this week. "The Flower of the Ranch" next.

GRAND (W. T. Grover, manager).—"The Wizard of the Nile" is the offering of the Aborn forces, 17-22. Next, "Martha."

BIJOU (Wm. Hyde, manager).—Thos. Shea the current week. Next, "A Race Across the Continent."

COLUMBIA (Chas. Wuerz, manager).—"The Girl of Eagle Ranch" 17-22.

ORPHEUM (Percy G. Williams, manager).—This week: Jessie Millward and company, in "The Queen's Messenger;" Jewell's electric manikin theatre, the Military Octette and the Girl with the Baton, Mme. Emmy and her pets, Walter C. Kelly, the Josetti Troupe, Clarice Vance, Mr. and Mrs. Allison, George Evans, and the vitagraph.

KEENEY'S (George Sloane, manager).—This week: Ned Wayburn's "Side Show," headed by Eddie Mack and Dot Williams; Jess Dandy, Myron Leffingwell and company, Newhouse and Carroll, McIntyre and McAvoy, Deltorelli and Glissando, Burt Marlon and Mabel Dean, Cogan and Bancroft, and Keeneyscope.

STAR (Edw. Behman, manager).—Blue Ribbon Girls 17-22, with Arthur Dunn and Marie Glazier. Next, "The Lid Lifters."

OLYMPIC (Nick Norton, manager).—The Trocaderos 17-22. Next, Casino Girls.

PARK (J. R. Gilfillan manager).—Miss New York Jr. 17-22, with Joe Gans. "Ampere," the electrical demon, is also seen.

TELLER'S BROADWAY (Leo C. Teller, lessee).—"The Orchid," with Eddie Foy, this week. Big houses last week, with Hattie Williams. Next, Montgomery and Stone.

FOLLY (Henry Kurtzman, manager).—"Deadwood Dick's Last Shot" is this week's offering. Good business last week, with "Tony, the Bootblack." Next, Thomas E. Shea.

GAIETY (James Clark, manager).—The Roston Belles Co. this week. Good business last week, with the Vanity Fair Co. Blue Ribbon Girls next.

GOTHAM (E. F. Girard, manager).—James A. Kiernan and company, Barry and Wolford, Goldsmith and Hoppe, the De Vol Trio, Arthur Rigby, Armstrong and Clark, Andrietta, and the Lavine-Cimaron Trio.

BLANEY'S (J. J. Williams, manager).—"Young Buffalo, King of the Wild West," this week. Next, "Shadowed by Three."

NOVELTY (Benedict Blat, manager).—This week's bill: Elsie Schuyler and company, Cooke and Clinton, the Rigolettos, Mr. and Mrs. Powers, Lyons and Parks, the Two Bells, Jordan and Ely, and the Crane Bros.

PAYTON'S (Joe Payton, manager).—"David Harum" this week. Next, "Madame Sans Gene."

LYCEUM (Louis Phillips, manager).—"Carolina" this week. "The Banker, the Thief and the Lady," played to good houses.

NOTES.—At the regular meeting of the Treasurers' Club of Brooklyn, held 11, at the Hofbrauhaus, a motion was passed whereby a page was taken in the programme for the benefit of the Treasurers' Club of America, to be held 3, at Wallack's. After the meeting adjourned, a supper was served in a private dining room.

"For Daddy's Sake" Produced.

A new race track sketch, entitled "For Daddy's Sake," was produced by the Harry Burton company, at the Family Theatre, New York City, last Friday evening, Feb. 14, and the combination of humor and excitement in the offering proved very much to the liking of the audience.

The smallness of the stage made it impossible to use all the scenery, and the horse, which it was originally intended to use, was also left out of the act. But in spite of these drawbacks, the merits of the little act carried it to success. Expensive costumes are used, and the scenery is made a feature.

FRED FISCHER, THAT WRITER

Wrote the First Italian Coon Song ("THE BANANA MAN"), and it made good.
He wrote the First Classic Coon Song ("IF THE MAN IN THE MOON WERE A COON"). You know how this went.
Here he is again with the First Hebrew Coon Song. It's going big too—

NOT the Acorn Tree, NOT the Cherry Tree, NOT the Apple Tree, NOT the Bamboo Tree,
--BUT--

UNDER THE MATZO TREE

A "Cracker" Jack Hebrew Coon Ballad Novelty Song. You don't have to be a Hebrew Character to Sing this Song.

WHEN THE MOON PLAYS PEEK-A-BOO WITH YOU

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ALSO MY MARY | PLEASANT DREAMS, GOOD NIGHT | I'M GOING TO GET MYSELF A MAN, THAT'S ALL | THE MEANEST MAN IN TOWN

OUR STAFF: JACK SHAY, MAURICE BURKHART, THOS. J. GRAY, ROSS FOWLER,
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NEW YORK STATE.

Buffalo.—At the Star (P. C. Cornell, manager), "Tom Jones" and W. H. Crane divide week of Feb. 17. "His Honor the Mayor" and Raymond Hitchcock divide week of 24. "The Right of Way" did good business 10-15. LYRIC (J. Laughlin, manager).—Blanche Bates, in "The Girl of the Golden West," this week. Bertha Kalich in "Marta of the Lowlands," at advanced prices, drew large gatherings. SHEA'S.—Week of 17: "Rain Dears," Edwards Davis and company, Bessie Wynn, Winston's seals, and Asra. ELLICK.—Manager Edward Wells, of the Stewart Opera Co., offers for week of 17, "The Fortune Teller," to be succeeded by "Cleopatra." "The Bohemian Girl" was beautifully staged and sung. Anna Lichter, John Phillips and Hattye Fox won new laurels. GARDEN (C. E. White, manager).—Scribner's Big Show week of 17, to be followed by the New York Stars. Gay Morning Glories were winners last week. Madge Marshall, English Belles, and the Coopers did excellent work. LAFAYETTE (C. M. Bagg, manager).—The Bohemians, with Shad Link, Joe Rusek and Young Otto, this week. Cherry Blossoms follow. The Merry Maidens and Sam Rice did very well last week. ACADEMY (P. C. Cornell, manager).—"Bunco in Arizona" week of 17. "Since Nellie Went Away" 24-29. Joe Morris, in "The Banker, the Thief and the Girl," was generously patronized.

NOTES.—The suit in Supreme Court here of Pasquale Aquino against Martin Downs, proprietor of Cole Brothers' Circus, for $10,000, resulted in a disagreement by the jury, 14, and will be retired shortly. The case arises out of the killing of plaintiff's son by an elephant in a parade last June.....On Washington's Birthday a big passenger steamer for the Crystal Beach resort will be launched with ceremony.....Justice Pound, in the Supreme Court, has refused to permit the nickelodeons and picture shows to open Sunday.....Harrison Grey Fiske was in town last week, submitting a new play to Bertha Kalich....Damage to the extent of $200,000 was sustained by the Courier Lithographing Co., morning of 14, destroying and retarding the production of immense orders for circus paper.....Calve was accorded a grand reception 14.....William A. Quayle lectures on "Shakespeare's Women" 28.....Leonard Stearns, boy soprano, has joined the Murray Sisters, and will appear in the Keith circuit.....Keeper De Vry, of the Lincoln Park Zoo, Chicago, and many circus employees were in attendance at the Downs suit..... De Temple and De Temple are current features at the Hippodrome Nickel Show..... The Mendelssohn Choir, of Toronto, and Josef Hofmann come to Convention Hall 24..... The historic musical headquarters and ticket agency, Denton, Cottier & Daniels, will soon occupy its new site next to Shea's.....The Theatre Polski, at Broadway and Playter Street, producing "Monte Cristo," "The Three Musketeers," etc., is a feature of East Buffalo.

Albany.—At Harmanus Bleecker Hall (H. R. Jacobs, manager) "Strongheart," Feb. 12, drew a large audience. Return of "Passion Play" pictures to the usual large attendance 13-15. Van Den Berg Opera Co. 17-20, "The Lion and the Mouse" 21, 22, Hi Henry's Minstrels 24-26, "Under Southern Skies" 27-29.

PROCTOR'S (Howard Graham, resident manager).—Bill for 17 and week: May Tully, Mr. and Mrs. Gene Hughes, Spissell Bros. and Mack, Smith and Campbell, Lamberti, Melville and Higgins, and Majestic Trio.

EMPIRE (Jos. H. Rhodes, manager).—Casino Girls drew excellent attendance 9-12. Blue Ribbon Girls and Hyde's Comedians combined 13-15. Good business continued. Knickerbocker Burlesquers 17-19, High Rollers 20-22.

GAIETY (H. B. Nichols, manager).—The Tiger Lilies 10-12. The Parisian Belles followed 13-15. Broadway Gaiety Girls 17-19, Williams' Imperials 20-22.

ODD FELLOWS' HALL.—Josef Hofmann, in piano recital, 17.

Rochester.—At the Lyceum (M. E. Wolff, manager) "The Lion and the Mouse," Feb. 10-12, drew large audiences. The Van Den Berg Lyric Grand Opera Co. played to large houses 13-15. Henrietta Crosman, in "The New Mrs. Loring," 17, 18. "Paid in Full" 20-22.

NATIONAL (F. R. Parry, manager).—"Sapho," with Katheryn Purnell, played to immense business 10-12. "Bunco in Arizona," with Lillian Mortimer," had satisfactory returns 13-15. "Anita, the Singing Girl," 17-19; "In New York Town" 20-22.

COOK OPERA HOUSE (J. H. Moore, manager).—Week of 17: May Boley, Geo. Abele and company, Cliff Berzac's Animal Circus, Aurie Dagwell, A. O. Duncan, Griff, Farrell-Taylor Trio, Brown, Harris and Brown, and moving pictures.

BAKER (Richard Baker, manager).—Bellows-Spencer Co. covered itself with glory week of 10, "Leah Kleschna" being the bill. Laura Lang, in the title role, made an emphatic hit. Sheldon Lewis, George Soule Spencer and Arthur Buchanan were well cast. "The Other Girl" week of 17.

CORINTHIAN (H. C. Jacobs, manager).—Knickerbocker Burlesquers Co. ended a week of good business 15. Gay Masqueraders Co. week of 17.

Elmira.—At the Lyceum (Lee Norton, resident manager) the Helen Grayce Co. played to capacity Feb. 10-15, giving the best satisfaction of any repertory company seen in Elmira this season. Murray-Mackey Comedy Co. 17-22.

FAMILY (G. W. Middleton, resident manager).—Week of 17: Julia Raymond and company, H. V. Fitzgerald, Alabama Comedy Four, Marie Laureus, Harrington and Lester. Business good.

RIALTO (F. W. McConnell, manager).—Week of 17: Kolb and Miller, Carroll and Gulfoyle, Three Cain Sisters, Belle Powell, Blanch Molton, Lottie Fayette, Rialtoscope and illustrated songs. Business continues good. Feb. 14 was amateur night.

NOTE.—The Elmira Lodge of Elks celebrated its twenty-first birthday 12, with a banquet and social session, in the lodge home. Talent from the Family and Lyceum theatres furnished a delightful vaudeville entertainment.

Utica.—At the Majestic (N. C. Mirick, manager) "Robin Hood" was presented Feb. 8. "The Mountaineers," a local production, drew big 10. "The Holy City" did well 11. Henrietta Crosman did nicely 12. Thomas Jefferson 14, "The Lion and the Mouse" 17-19, "Nellie, the Beautiful Cloak Model," 21, 22.

ORPHEUM (Ford Anderson, manager).—Fred Hamill, the music publisher, sang his own songs last week, and was a great success. A change of pictures this week.

KEITH'S (Fred Berger, manager).—This week: "Robinson Crusoe's Isle," Harry Tate's "Great Satire," Miles Stavordale Quintette, Kittie Nelson, Henry and Francis, Carroll and Baker, La Nole Bros.

ALHAMBRA.—"The Merry Widow" was a big hit last week.

Troy.—At Rand's Opera House (H. T. Thompson, resident manager) Murray and Mackey Stock Co. did well all last week. "Hooligan in New York" Feb. 17, "Under Southern Skies" 19, "The Holy City" 21, "Thorns and Orange Blossoms" 22.

PROCTOR'S (Guy C. Graves, resident manager).—Bill for 17 and week: Fourteen Black Hussars, Hill and Whitaker, Emil Hoch and company, Clement De Leon, Derry and Francis, and Harlem Bros.

LYCEUM (R. H. Keller, manager).—Parisian Belles drew good houses 10-12. The Tiger Lilies had good business 13-15. Williams' Imperials 17-19, Broadway Gaiety Girls 20-22.

Binghamton.—At Stone Opera House (J. P. E. Clark, manager) "Miss Petticoats" drew well Feb. 13. Henrietta Crosman, in "The New Mrs. Loring," pleased a large audience 14. "Peck's Bad Boy" 15, Bertha Kalich 18.

ARMORY (E. M. Hart, manager).—Bill week of 17: Col. Gaston Bordeverry, Alsace and Lorraine, Laurie Ordway, the Mysterious Sleedes, Valoni, Sidney Gibson, and Kountry Kids.

Geneva.—At Smith's Opera House, motion pictures and vaudeville, at low prices, Feb. 10-12. Motion pictures and vaudeville 13-15, the Ouris, in "The Cyclone Supper," 17; "His Honor the Mayor" 20, Walter H. Stull Co., in repertory, 24 and week, except 27, when "The Man of the Hour," with Thos. Chatterton, a Geneva man, appears.

Jamestown.—At the New Samuels Opera House (J. J. Waters, manager) "The Man of the Hour," Feb. 12, had two large audiences. "The Man on the Box," 13, pleased. "The Girl of the Sunny South," 15, "The Great Divide" 17.

MASSACHUSETTS.

Springfield.—At the Court Square (D. O. Gilmore, manager) "Funabashi," Feb. 10, failed to put in an appearance. One of the social events was the engagement of the New York Symphony Orchestra, with Nordica as the soloist, 11, and the music lovers filled the house. "The Orchid," 12, found every seat in the house taken. Francis McMillan 18, Ethel Barrymore 20, Van Den Berg Grand Opera Co. 21, 22. Sousa's Band 24, Mme. Nazimova 25, Julia Marlowe 28, Thomas Jefferson 29.

POLI'S (Gordon Wrigiter, manager).—Card 17 and week: McMahon's Porter Maids, Italian Trio, Harry and Kate Jackson, Will Rogers, Elsie Harvey and Boys, Tom Moore, Great Scott, and electrograph.

GILMORE (P. F. Shea, manager).—Blue Ribbon Girls, 10-12, drew well. Ida May was the queen. "The Phantom Detective," 13-15, made a decided hit with large audiences. Thomas J. Smith does a clever bit of comedy. Anna Kilduff was good as the heroine, and Maud Truax proved a smooth adventuress. Lid Lifters 17-19, "A Desperate Chance" 20-22, Mardi Gras Girls 24-26.

NOTES.—The Dimeorian moving picture company has secured Emmett Hall, Thompsonville, Conn., and opened it Feb. 12, with moving pictures and illustrated songs..... On account of the rigid laws which the legislature is putting through, it was thought best by the Bijou Amusement Co. to close the Comique on Feb. 10, as it would not pay to make the changes necessary to comply with the laws. It is thought a new location may be found later, which will be better suited to the business.....The "Jason Joskins" Co. disbanded at Westfield last week.

Lowell.—At the Lowell Opera House (Julius Cahn, manager) "Her Mad Marriage" pleased good business Feb. 10-12. "One Night in June," 13, was well received. "The Dairy Maids" scored well, 14, to capacity. Elmer Stock Co. 17-22.

ACADEMY OF MUSIC (McGovern & Nichols, managers).—The McGovern-Nichols Stock Co. delighted S. R. O., 10-15, with "Under the Russian Flag." Mr. McGovern played to perfection. Ethel Elder and Charles A. Clark were especially deserving of mention. James Spillane and motion pictures continue to please between acts. "Wicked London" 17-22.

HATHAWAY'S (J. I. Shannon, resident manager).—This week: Frederick V. Bowers and company, Hal Merritt, Wood and Lawson, Ruth Allen and company, Bernier and Stella, Vernon, Camille Trio, and the Hathoscope.

BOSTON.—The May Collins Burlesque Co. gave a good show last week and big business ruled. It is stated that the house has been leased by M. J. Collins for a moving picture and illustrated song resort, but the necessary changes required by the fire commissioners will cause some delay in opening. It is also rumored that L. B. Walker will sub-lease the place for his burlesque house circuit.

VOYONS (Bunker & Hennessey, managers).—Business continues excellent with pictures and songs.

ALHAMBRA (I. Sachs, manager).—S. R. O. rules. Margaret Curry and Thomas Glynn continue to please as soloists.

EDISONIA (John O. Rose, manager).—Well pleased crowds here every day. Bill changed twice weekly.

New Bedford.—At the New Bedford (W. B. Cross, manager) Mme. Schumann-Heink's concert, Feb. 11, drew large and appreciative audience. "The Flight of Princess Iris" was well patronized 14, 15. Moving pictures 17-19, "Are You a Mason?" 20, Stetson's "Uncle Tom's Cabin" 21.

HATHAWAY'S (T. B. Bayliss, manager).—Week of 17: Mr. and Mrs. Stuart Darrow, William Craven, Madden Fitzpatrick, Cecile Damette, W. C. Field, Clark, Baraman and Mahoney, Martini and Sylvester, and the pictures.

SAVOY (W. H. Shine, manager).—Moving pictures and vaudeville still draw large audiences.

NOTE.—There is soon to be opened here a new theatre by the World Amusement Co., W. C. Rand, manager. It has been lately renovated and a metal front put in, with 300 electric lights.

Worcester.—At the Worcester (J. F. Burke, resident manager) "Are You a Mason?" Feb. 17-19. "The Flight of Princess Iris" 20, Ethel Barrymore 21, "Miss Petticoats" 22. "A Child Shall Lead Them" had good business 10-12. "Her Mad Marriage," 13, to good returns. "The Dairymaids" played to very large houses 15.

POLI'S (J. C. Criddle, resident manager).—Week of 17: The Rose De Haven Sextette, Marzella's birds, the Barrows-Lancaster Co., De Onzo Bros and company, Billie Montgomery and Florence Moore, Ila Grannon, Phil and Nettie Peters, and the electrograph.

FRANKLIN SQUARE.—This house has been leased by the Hunter & Bradford Co., well known in this city as producers of stock plays. It is expected that the house will be opened about March 1.

Lawrence.—At the Opera House (Julius Cahn, manager) Elmer Stock Co. pleased Feb. 12. "The Dairymaids" had S. R. O. 13. Baby Myrtle and Harry Brenan presented "One Night in June," 14, 15; "Her Mad Marriage" 17, 18, "No Mother to Guide Her" 20, "The Flight of Princess Iris" 21, 22.

COLONIAL (J. Fred Lees, manager).—Week of 17: Josselyn Trio, Chas. and Nellie King, Banks Brezale Duo, Jack the Giant Killer, Le Ray and Woodford, Bunk Hanley company, That Quartette, and moving pictures.

LYCEUM (W. L. Gallaguer, manager).—Week of 17: Lewis and Howard, Babe Dailey, Harry Ward, Walsh and Cripps, Weston and Paulett, Annie Ross Burlesquers, and moving pictures.

Holyoke.—At the Opera House (J. H. O'Connell, manager) "Under Southern Skies" came Feb. 14 to good business. "Miss Petticoats" 20, "Jappyland" (local talent) 21, 22, Thomas Jefferson 28.

EMPIRE (T. F. Murray, manager).—"The Phantom Detective," 10-12, played to capacity. Casino Girls, 13-15, did first class business. "A Desperate Chance" 17-19, Knickerbocker Burlesquers 20-22. "From Sing Sing to Liberty" 24-26, Gay Masqueraders 27-29.

Taunton.—At the Taunton Theatre (Cahn & Cross, managers) "The Flight of Princess Iris" came to good business Feb. 13. Stetson's "Uncle Tom's Cabin" 19.

SCENIC (M. M. Cowell, manager).—Good returns week of 10. For week of 17: Mr. and Mrs. Larry Shaw, Sullivan and Hamilton, Franciene La March and Jennie Girard.

COLUMBIA (Chartier Bros., managers).—Illustrated songs and moving pictures. Three changes a week.

NEW JERSEY.

Newark.—At the Newark Theatre (Geo. W. Robbins, manager) Rose Stahl, in "The Chorus Lady," Feb. 17-22. Enthusiastic audiences packed the house to see "The Man of the Hour," 10-15. Dockstader's Minstrels 24-29.

PROCTOR'S.—Week of 17: Staley's Transformation, Julius Tannen, E. F. Hawley and company, Fanny Rice, Alcide Capitaine, Binns, Binns and Binns, Hawthorne and Burt, and Henry Clive and company.

COLUMBIA (Geo. C. Jacobs, manager).—Ray Raymond, in "The Candy Kid," 17-22. Joe Hortiz, in "Our Friend Fritz," played a good week 10-15, "The Card King" 24-29.

BLANEY'S (F. W. Alles, manager).—Kathryn Roth, in "Parted on Her Bridal Tour," 17-22. "Young Buffalo, King of the Wild West," 10-15, "The Curse of Drink" 24-29.

WALDMANN'S (Lee Ottolengui, manager).—Some new features appear in Clark's Runaway Girls this week, including the Livingstons, and the Girl in Black. The Girls from Happyland drew good houses 10-15. Bachelor Club 24-29.

EMPIRE (H. M. Hyams, manager).—New Century Girls 17-22. The Lady Birds played a good week 10-15. Moonlight Maids 24-29.

NOTES.—Fred Jacobs, of this city, who is ahead of the New Century Girls, enjoyed a week in town 10-15.....John Hilt, assistant treasurer of Waldmann's, is home with the grip.

Trenton.—At the Taylor Opera House (Montgomery Moses, manager) big houses greeted Clark H. Gibbs and his company of clever little children, in "Tip-Top Tots," Feb. 12, 13. William H. Crane played to a big house 15. Leo Ditrichstein, in the new comedy, "Bluffs," 21; "The Right of Way" 22.

TRENT (Montgomery Moses, manager).—Week of 17: "The Moto Girl," the Brittons, Waterbury Bros. and Tenny, Mason and Keeler, Fred and Bess Lucier, Wills and Hasson, and Frank Fogerty.

STATE STREET (F. B. Shalters, manager).—Amateurs 10. Big bill packed house. "Too Proud to Beg," 11, 12, had good business. Daniel Sully, 13, played to capacity. "The Card King of the Coast," 14, 15, did good business. "A Race for Life" 17, "The Cowboy Girl" 18, 19, Belle Jeannette, the Girl actress, in "A Child Shall Lead Them," 20, 21; "The Volunteer Organist" 22.

Hoboken.—At the Lyric (H. P. Soulier, manager) the Four Huntings Feb. 16-19, "Tony, the Bootblack," 20-22; "Young Buffalo" 23-26, "A Child Shall Lead Them" 27-29. Business is good.

EMPIRE (A. M. Bruggemann, proprietor).—Week of 17: Callahan and St. George, Hal Davis and company, Harrigan, Paul Kleist, Friend and Downing, Samaize Brothers, Robinson-Parquette Trio, and moving pictures. Business is up to the usual standard.

Atlantic City.—At the Savoy (Fred E. Moore, manager) Irene Myers Stock Co. did well week of Feb. 10. Wm. H. Crane packed the house 14. Bennett-Moulton Co. week of 17. "The Heir to the Hoorah" 24.

YOUNG'S PIER THEATRE (W. E. Shackelford, manager).—Ben Harris' vaudeville continues to attract good business. For week of 17: Gertrude Hoffman, Four Musical Trumpeters, Miller and McAuley, the Trillers, Fred Dufrez, Three Danie Sisters, De Velde and Zelda, and kinetograph.

Jersey City.—At the Majestic (F. E. Henderson, manager) "The County Fair" Feb. 17-22. "In Old Kentucky" 24-29. "Mrs. Wiggs of the Cabbage Patch" had a record week, closing 15.

ACADEMY (F. E. Henderson, manager).—Russell Bros. 17-22. "The Millionaire's Revenge" to follow. "The Cowboy Girl" had an excellent week 10-15.

BON TON (T. W. Dinkins, manager).—Jolly Girls Burlesquers 17-22. The Imperial Burlesquers follow. The Rollickers did fine business.

KEITH & PROCTOR'S.—Week of 17: Tom Butler's skating novelty, presenting Isabelle Butler and E. Bassett: Ye Colonial Septette, James Devlin and Mae Ellwood, Herbert and Willing, J. W. Winton, Chas. Kenna, and the Zanettos.

Paterson.—At the Lyceum (F. J. Gilbert, manager) "The Card King of the Coast" had good sized houses Feb. 10-12. "Too Proud to Beg" did nicely 13-15. "A Millionaire's Revenge" 17-19, "A Fighting Chance" 20-22.

EMPIRE (A. M. Bruggemann, manager).—Bill for 17 and week: Robt. Hilliard and company, Donald and Carson, the Kemps, Marno Trio, Harry Breen, Conliu and Steele, Jack Wilson and company, and the kinetograph.

FOLLY (M. Jacobs, manager).—Gayest Manhattan had good houses 10-12. Imperial Burlesquers came to crowded houses 13-15. Oriental Cozy Corner Girls 17-19, Jolly Grass Widows 20-22.

Camden.—At the Camden (M. W. Taylor, manager) "Thorns and Orange Blossoms" played to appreciative audiences Feb. 6-8. "Shadowed By Three," 10-12, played to very good business. "The Governor's Pardon" 13-15, "We Are King" 17-19, "Janey Jenkins" 20-22.

NEW BROADWAY (John C. Peebles, manager).—A good bill last week served to pack the house. The bill: Monroe, Mack and Lawrence, Paul La Croix, Maddox and Melvin, the Mozarts, Sanford and Darlington, Ranzetta and Lyman, and Arthur Rigby.

Elizabeth.—At the New Lyceum (Drake & Elroy, managers) "A Race for Life" Feb. 10-12, followed by a Yiddish play. "A Race Across the Continent," 14, 15, proved exciting. "Janey Junkins" 17-19, "The Cowboy Girl" 20-22, Himmelein's Ideals 24-29.

PROCTOR'S BIJOU DREAM.—Moving pictures and illustrated songs.

WASHINGTON.

Seattle.—At the Moore (John Cort, manager) Grace George presented "Divorcons" Feb. 3-5, and made a very favorable impression. "George Washington Jr" 6-8, with Carter De Haven, drew good houses. Week of 9, Frank Daniels; dark 16-19. "Forty-five Minutes from Broadway" 20-23, Herbert Kelcey and Effie Shannon 24-29.

GRAND (John Cort, manager).—"Way Down East," billed to open 2, did not show on account of failure to agree as to terms. The rest of the company's time on the Northwestern Theatrical circuit has been canceled. Week of 9, dark; week of 16, "Red Feather;" week of 23, "Parsifal."

SEATTLE (Russell & Drew, managers).—"As Told in the Hills," week of 2, drew excellent attendance. Week of 9, Asa Lee Willard and company, in "The Country Squire;" week of 16, "Kerry Gow."

THIRD AVENUE (Chas. A. Taylor, manager).—Week of 2, "The Bowery Girl" drew the usual good houses. Week of 9, "A Convict's Wife."

LOIS (Alex. Pantages, manager).—"How Baxter Butted In," week of 2, was well played by the Lois Stock Co., to big attendance. Week of 9, "The Pit;" week of 16, "The Undertow."

COLISEUM (D. G. Inverarity, manager).—New people week of 10: May Rerdelle and her Village Cut-Ups, Richey Craig, Hobson and Sheldon, Kaufman Bros., Hayes and Hults, Armstrong and Levering, Eddie Roesch and moving pictures.

PANTAGES' (Alex. Pantages, manager).—New people week of 10: Colby Family, U. S. Four, Herman and Rice, Jack Symonds, Misticus, Buford, Bennett and Buford, Arthur Elwell, and moving pictures.

STAR (Frank Donellan, manager).—New people week of 10: Gilday and Fox, Eddie Powers, Armstrong and Holly, Ramza and Arno, Brown and Schomer, Donnelly and Rotali, Roy McBrain, and moving pictures.

ORPHEUM (T. J. Considine, manager).—New people week of 10: Ed. and Rolla White, the Piottis, Wayne Sisters, Mr. and Mrs. Blessing, Gaynell Everett, George Keane, and moving pictures.

LYRIC (S. H. Friedlander, manager).—New people week of 10: Capacity business has ruled since the Bon Ton Burlesque company opened 2, in "A Bashful Venus." "Miss Clover" week of 9, with the following changes in cast: Burney Foster, soubrette; Gus Saville, comedian; J. E. Clifford, leads, and the specialty team, Thater and Wilkow.

FAMILY (John Lord, manager).—Collins-Lewis-Whitney Musical Comedy Co. opens 9, in "The Senorita," with the following: Norma Willa, Dorothy Raymond, Augusta Malsen, Monte Collins, Tracey McDermott, Alfred Bonner, Jos. Bonner, musical director, and W. Herbert Lewis.

EDEN MUSEE (W. W. Ely, manager).—New people week of 10: Bernard and Williams, Shaw-Trumbull-Winstock Trio, Harris and Hart, Masajiro Nagahara, Brott and company, Mlle. Zire, Al. Mastiff, and moving pictures.

ODEON (S. Morton Cohn, manager).—Illustrated songs and moving pictures.

Spokane.—At the Spokane (Chas. Muehlman, business manager) Florence Roberts presented "Zira" and "Sham," Feb. 2-4. Spokane Lodge, B. P. O. Elks, gave its annual minstrel show, under the direction of Clint Draper and Harry Miller, 6, 7, packing the house. Ren H. Rice, chief of police, was interlocutor, those appearing in the first part being the Spokane Theatre orchestra, T. A. Baxter, D. L. Berckle, "Bill" Brown and Clint Draper, bones; Roy Slater, R. Earle Dodd, Dr. C. C. Mann and Harry Miller, tambos; the Elks' Quartette and the Imperial Chorus. In addition to the foregoing there were song numbers by Charles Eaton, "Jake" Hill, P. J. Price, Clark Rhodehamel, Gordon N. Johnson and A. C. Pease. Miller and Draper presented a sketch, "The Minstrel Man and the Porter," and Guy C. Gilbert told stories and gave a couple of parodies. "The Death of the Gladiator," a comedy sketch, was put on by Dr. E. L. Kimball as the Senator; Penny-Ante, his daughter, by Wayne W. Rogers; Archibald, the gladiator, being C. C. Carter. The finale was "Moonlight on the Mississippi," introducing song numbers by Will D. Gilson, the Elks' Quartette and Frank Shaw, the banjo selections being by Sweet Garlow. "The Devil's Auction" 9, "George Washington Jr." 10, 11, "Way Down East" 14, 15, "No Mother to Guide Her" 16, Frank Daniels 20-22, "Dream City" 26, 27, "Kerry Gow" 28, "Red Feather" 29, March 1.

AUDITORIUM (H. C. Hayward, manager).—Jessie Shirley, in "Camille," with George McQuarrie as Armand, and Frank McQuarrie as the elder Duval, drew crowded houses week of Feb. 2. Ethel von Waldron was vivacious as Nichette. "Michael Strogoff," with George McQuarrie and Anna Cleveland, week of 9.

COLUMBIA (Geo. M. Dreher, manager).—Curtiss Co. put on "The Transgressors," with Eugene Mockbee and Virginia Brissac, week of Feb. 2. "By Right of Sword" 9-15.

PANTAGES' (E. Clarke Walker, manager).—The Miezkoff Troupe week of 3, others being: Jolly Zeb, the Velde Trio, Marie Stewart Dodd, Coccia and Amato, William D. Gilson, Wilson and Rich, and the pictures.

WASHINGTON (G. C. Blakeslee, manager).—Richey Craig, musical comedian, week of 2. Others were: May Rerdelle and her village cut-ups, Armstrong and Levering, Eddie Powers, Hobson and Sheldon, and the pictures.

EMPIRE (V. H. Glover, manager).—The Passion Play week of 2. Myrtle Bartonne sang "The Holy City," the popular songs being by Myrtle Rice. Big business.

NOTES.—Judge E. H. Sullivan granted a decree to May Holmes in an application for divorce from Fred C. Holmes, of "The Gingerbread Man" company, in the Spokane County Superior Court, Feb. 3.....Fred W. Wegner, father of Fred Wegner, recently with the Redmond company, died Feb. 2 at his home here, seventy-one years of age. He was one of the earliest pioneers of the Spokane country.

Tacoma.—At the Tacoma Theatre (C. H. Herald, manager) Cheridah Simpson, in "Red Feather," Feb. 10, 11. Grace George, in "Divorcons," 12; Frank Daniels, in "The Tattooed Man," 16, 17.

STAR THEATRE.—"The Pay Train" week of 10.

SAVOY THEATRE.—The Girton Stock Co., in "Rooms to Let," with specialties between the acts and pictures, week of 10.

GRAND.—The bill week of 10: Gilroy, Haynes and Montgomery, Five Musical Hawaiians, Harry Zeda, Zinell and Zeda, Byron and Blanche, James B. Waite and company, Alice Weldemere, and Grandiscope.

COAST VAUDEVILLE THEATRE.—The bill week of 10: Loretta Boyd, Three Pearce Sisters, Jessie Westmore, motion pictures.

MICHIGAN.

Detroit.—At the Detroit Opera House (B. C. Whitney, manager) Marie Doro, in "The Morals of Marcus," entertained large audiences Feb. 10-12. "Way Down East" had liberal patronage 13-15. Wilton Lackaye 17-22.

LYCEUM (E. D. Stair, manager).—Cecil Spooner played to good attendance week of 9. "Hap" Ward 16-22.

LAFAYETTE (Dr. Campbell, manager).—Lafayette Players, in "Leah," entertained good crowds week of 9. The same company in "She Stoops to Conquer," week of 16.

WHITNEY (E. D. Stair, manager).—William H. Turner, in "His Terrible Secret," played to capacity week of 9. "Kidnapped for Revenge" week of 16.

TEMPLE (J. H. Moore, manager).—Week of 17: Nellie Wallace, Hassan Ben Ali's Whirlwind Arabs, Bert Leslie and company, Chas. F. Semon, Holden's Comic Manikins, Murray Sisters, Little Foresto, and the kinetograph.

GAIETY (H. H. Hedges, manager).—Jersey Lilies played to good attendance last week. This week, Rose Hill English Folly Co.

AVENUE (Drew & Campbell, managers).—High School Girls were well patronized week of 9. Merry Maidens next week. Miner's Bohemians 23-29.

Bay City.—At the Washington (W. J. Daunt, manager) "Just Out of College," Feb. 3, canceled. House dark 2-12. Howe's pictures 24, Wilton Lackaye 25.

ALVARADO (W. J. Daunt, manager).—Cook Stock Co. had good business 9-15. Franklin Stock Co. week of 16.

BIJOU (J. D. Pilmore, manager).—Week of 10: The Five Musical Byrons, Henry and Lizel, Frank Bell, Fritz, the Yodler, and the Bijouscope.

NOTE.—Tom North, who has been business manager of "At the Old Cross Roads" Co., has resigned, and is home for a three weeks' vacation, after which he will act again as general press agent of the Gentry Shows.

Grand Rapids.—At the New Powers (Harry G. Sommers & Co., managers) "Way Down East," Feb. 3-5, and "The Old Homestead," 6, pleased. Marie Doro 15. Knights of Columbus (local) Minstrels 18, 19, Wilton Lackaye 26, Campanari March 3.

PHENOMENAL SUCCESS OF

CHAS. K. CHAMPLIN

And His Big Repertoire Organization.

Notwithstanding that my company has been doing a record breaking business for several years, and that the present season is considered very bad, I have done the biggest business this season I ever did before. I have broken 12 house records for week's business in 27 weeks, and have done next to the records in Amsterdam, N. Y.; Schenectady, N. Y.; Poughkeepsie, N. Y.; Troy, N. Y.; Elmira, N. Y.; Peekskill, N. Y.; Dover, N. J.; Perth Amboy, N. J.; Allentown, Pa. and Pottsville, Pa. In Schenectady my receipts were $2,528.90. In Allentown, with a night out, I did $2,566.75. In Poughkeepsie, $2,648.90, the biggest business done there in eight years.

CHAS. K. CHAMPLIN.

My company numbers exactly 29 people. I have eight big vaudeville acts and am carrying the greatest electrical effects ever carried by a repertoire company. I believe in giving a whole lot for the money, and the result is, after my show is seen on the opening day, crowded houses follow for the rest of the week. In many places where the theatres have not been doing much business on account of the stringency of the money market, we have been like a revelation to them, and have packed and jammed them to the doors. Some people have doubted the phenomenal business done by my company, but by writing any house manager along my route you will find they will verify what I have said.

Newspaper Men, House Managers, Business Men and the Public unite in saying that the

CHAS. K. CHAMPLIN CO.

is the Greatest Repertoire Organization of Drama and Vaudeville ever put together.

MAJESTIC (Orin Stair, manager).—Fiske O'Hara drew well 9-12, as did "The Way of the Transgressor," 13-15. "Superba" 16-19, Cecil Spooner 20-22, "The Girl That Looks Like Me" 23-26.

GRAND (Davis & Churchill, managers).—Week of 17: Fritz, the Yodler; Mary Johnson, Le Witt and Ashmore, Nellie Revelle, and the Trans-Atlantic Four.

INDIANA.

Indianapolis.—At English's Opera House (Ad. E. Miller, manager) Robert Mantell, in Shakespeare repertory, week of Feb. 10, had very good business. "A Temperance Town," by local talent, 17.

PARK (Dickson & Talbott, managers).—"Texas," 10-12, pleased large houses. "Simple Simon Simple" 13-15, "Sis Hopkins" week of 17.

MAJESTIC (E. W. Lawrence, manager).—The Forepaugh Stock Co. put on "Her Own Way," week of 10, to very big business. "If I Were King" 17-22.

GRAND OPERA HOUSE (Shafer Ziegler, manager).—For week of 17: "A Night With the Poets," Maude Hall Macy, Two Baggessens, Four Fords, Miles and Morris, James and Sadie Leonard, Swor Bros., Carson and Willard, and the kinodrome.

EMPIRE (H. K. Burton, manager).—Dreamland Burlesquers 10-12, featuring Dave Marion, did very big. Kentucky Belles 13-15, High School Girls 17-19, Thoroughbreds 20-22.

South Bend.—At the Auditorium Opera House (E. J. Welsh, resident manager) "Lost in New York," Feb. 7, pleased. "The Gingerbread Man," 8, had good returns. "A Texas Steer" 22, Sullivan Stock Co. 24-29.

OLIVER OPERA HOUSE (E. J. Welsh, resident manager).—The Smart Set pleased a good audience 6. "The Old Homestead" 15, Marie Doro 17, Kathryn Osterman 22.

OLYMPIC (B. Scanlon, manager).—Bill week of 10: Fukino Japs, Brown and Brown, Dudley and Dudley, Sophie Everett and company, Signa, the Swede, and the Bennett Sisters.

NOTES.—Lon Vail, manager of A. L. Shepard's moving pictures, aided by E. J. Welsh, manager of the Auditorium and Oliver Theatres, undoubtedly saved the lives of two little children by stopping a runaway horse attached to a cutter in which the children were riding. Mr. Vail was dragged nearly half a block, and both gentlemen have been the recipients of much praise for their courage.

Lafayette.—At the Grand (Geo. L. Manderback, manager) "The Royal Chef" had excellent business Feb. 11. "The Gingerbread Man" 12, Lafayette Dramatic Co. 20, "The Great Divide" 22, "The Honeymooners" 25.

FAMILY (D. W. Maurice, manager).—Week of 10: The Diamond Comedy Four, Chinese Lawson, the Bensons, Mrs. Chas. Powell, Dan Lewis, and the motion pictures. Business is good.

MAJESTIC (Elmer Griffith, manager).—Week of 10, good houses with this bill: Imperial Trio, Alice Walsh, Armand, Curtis Vance, and the Majestoscope.

NOTES.—The last one of the series of travelogue lectures by Prof. Robeson was well attended at Fowler Hall, Feb. 11..... George Ade paid a short visit here last week in the interest of his new musical comedy, "The Fair Co-Ed," which will be produced in April by the Harlequin Club of Purdue University. He will personally direct the rehearsals. Mr. Ade has been chosen as delegate to the Republican national convention from this district.....Kitty Stevens was unable to appear on the bill of the Majestic last week on account of illness.

Evansville.—At the Grand (Pedley & Burch, managers) the Lyman Twins, Feb. 8, pleased. Hortense Nielson, in "The Doll's House," 13; Howe's moving pictures 16, 17.

PEOPLE'S (Pedley & Burch, managers).—The Belles of the Avenue, 9, 10, pleased large audiences. Sam Devere's Co. 16, 17.

WELLS' BIJOU (Allen Jenkins, manager).—People were turned away from both performances of "Uncle Tom's Cabin," 8. "A Contented Woman" 9-12. "Miss Bob White," 15, did well. "The Child of the Regiment" 16-19, "The Land of Nod" 20, Marie Cahill, in "Marrying Mary," 22.

MAJESTIC (Frank Hooper, manager).—Lepman and Lewis, Cora Beach Turner company, Frank Voerg, Webb, Romalo and Webb. This house continues to have good crowds.

NOTE.—All the theatoriums are doing good business.

OREGON.

Portland.—At the Heilig (W. T. Pangle, manager) De Wolf Hopper had a very good opening house Feb. 3, when he presented "Happyland." "George Washington Jr." did fine business 3-5. Frank Daniels did good business, 6-8, in "The Tattooed Man." Grace George, 13-15, in "Divorcons." "Forty-five Minutes from Broadway" 18, 19.

MARQUAM GRAND (S. Morton Cohn, manager).—"Kerry Gow" had two good houses 9. Teresa Carreno, pianist, direction Lois Steers Wynn Coman, had a good house 3. "Red Feather" did good business 4-8. "Parsifal" 16-22, Clay Clement 23-29, and Paul Gilmore week of 30.

BAKER (Geo. L. Baker, manager).—The Baker Theatre Co. had two capacity houses Feb. 9, to witness "Charley's Aunt." The company did big business week of 2, with "David Harum." "In the Bishop's Carriage" will be put on week of 16, when Izetta Jewel will succeed Marion Barney as leading woman.

EMPIRE (Milton W. Seaman, manager).—"As Told in the Hills" had two good houses 9. "Peck's Bad Boy" did good business week of 2. "Dora Thorne" will be put on week of 16.

LYRIC (Keating & Murphy, managers).—The Allen Stock Co. presented "The Lawyer and the Lady" week of 10.

STAR (James H. Errickson, manager).—The R. E. French Stock Co., presenting "Chinatown Charlie."

GRAND (James H. Errickson, manager).—Bill for Feb. 10 and week: The Great Albini, Keller's Virginia Belles, Paul Stephens, Rinaldo, Melnotte-Lamoie Duo, James McDuff, Bessie Allen, Joseph K. Thompson, and the twentieth century moving pictures.

PANTAGES' (John A. Johnson, manager).—Bill for Feb. 10 and week: Donat Bedini, Allen, Delmaine and Allen, Polk and Martell, Thomas and Payne, Bartholdis, Fred Bauer, and the biograph.

FRITZ'S (Jos. J. West, manager).—Bill for Feb. 10 and week includes: Rooney and Forrester, Reed and Reed, Jones and Ramondo, Birdie Dillard, Lillian Southwick, Lotta Goldman, Dan Hart, Bobby Pulliam, Tony La Rose, Landauer and De Orr, the Parkers, the Isma Clifford company, Anna De Koven, Mona Montague, and the Siville Sisters.

IOWA.

Des Moines.—Foster's Opera House (Wm. Foster, manager), after being dark since Jan. 30, was crowded at two performances Feb. 12, by audiences that thoroughly enjoyed Richard Carle, in "The Spring Chicken." Ezra Kendall, in "The Land of Dollars," 14; Robt. Edeson 25, 26.

GRAND OPERA HOUSE (Wm. Foster, manager).—Lottie Williams, in "My Tomboy Girl," scored well 6-8. Crowded houses were well pleased by Harry D. Carey, in "Montana," 9-12. "The Spoilers" 13-15. "The Village Vagabond" 16, 17.

MAJESTIC (Fred Buchanan, manager).—Week of 16: Henry Lee, Helen Bertram, Ralph Johnstone, Valazzi, Jas. H. Cullen, Mullen and Correlli, and Roattino and Stevens.

EMPIRE (Ruben Bros., managers).—The Brigadiers drew very large crowds 9-12. Star Show Girls 16-19.

LYRIC (Ruben Bros., managers).—A. J. Wayne and Mr. and Mrs. Hagins scored well week of 9. The pictures and illustrated songs still attract filled houses.

Cedar Rapids.—At Greene's Opera House (Jno. B. Henderson, manager) "Pickings From Puck" did good business Feb. 9. Ezra Kendall, in "The Land of Dollars," 12; "The Little Homestead" 16, the Jefferson Brothers, in "The Rivals," 17; Frank Long Co. 18-22.

PEOPLE'S (Vic Hugo, manager).—Week of 17: Myles McCarthy and company, Wilson and Doyle, Ramsey Sisters, Bert Wiggins, Wayse and Osteman, Ray W. Fay and Jesse Phillips. The following Tuesday this theatre will give a benefit, matinee and night, for St. Luke's Hospital.

Keokuk.—At the Grand Opera House (D. L. Hughes, manager) Mary Shaw, in "Mrs. Warren's Profession," Feb. 5, pleased a fine house. "The District Leader," 7, drew good business for the second time this season. "At Yale" 8. The house is dark for week of 17.

DODGE'S (C. H. Dodge, manager).—Business continues good. Week of 17: William Windom, Mr. and Mrs. Burch, Tulsa, Farrell and Leroy, and Martha Claus.

NOTE.—Manager A. N. Westfall, of the "B" "At Yale" company, posted a two weeks' notice 7 for the closing of the company.

NEBRASKA.

Omaha.—At Boyd's (E. J. Monaghan, manager) "The Girl Question" Feb. 16-19. Ezra Kendall 20-23, the Italian Grand Opera Co. 24-26. Edmund Carroll, in "We Are King," scored well 9-12. Mary Shaw had large and appreciative audiences 13-15.

ORPHEUM (Carl Reiter, resident manager).—For 16 and week: Mlle. Zelie De Lussan, Willie Zimmerman, Frederick Brothers and Burns, Geo. A. Beane and company, Howard Bros., Daisy Harcourt, Ferrell Bros., and kinodrome.

KRUG ("Doc" Breed, manager).—Grace Cameron, in "Little Dollie Dimples," 16-19; "The Gambler of the West" 20-22, "Yon Yonson" 23, 24, "At Yale" 25, 26, "A Texas Ranger" 27-29, "The Spoilers" drew large audiences 9-12. Lottie Williams did big business 13-15.

BURWOOD (E. L. Johnson, resident manager).—The Burwood Stock opened 15, in "Young Mrs. Winthrop." "Old Heidelberg" 23 and week.

Lincoln.—At the Oliver (F. C. Zehrung, manager) "The Cow Puncher" did well Feb. 7. "Coming Thro' the Rye" pleased an immense audience 8. Richard Carle, in "The Spring Chicken," 10, did capacity. Mary Shaw, supported by Marie Pettes, in "Mrs. Warren's Profession," was well received 11. "Thorns and Orange Blossoms" 14, 15, "The Girl Question" 19, "Yon Yonson" 21, 22, "Painting the Town" 24, Florence Gear, in "Cupid at Vassar," 26; Italian Grand Opera Co. 27, 28, "We Are King" 29.

MAJESTIC (F. H. Bradstreet, manager).—Fulton Stock Co. played to good houses week of 10, in "Faust."

LYRIC (H. M. Miller, manager).—Week of 10 excellent business, with Florence Troupe of acrobats, Jim Cullen, Art Adair, Leeds and Lemar, John J. Wilde, and the Lyroscope.

BRADLEY & LEONA

IN "THE BOHEMIA"

LAND OF VAUDEVILLE :: ::

BEAUTIFULLY BEWITCHING!

BY JACK BURNETT.

SENSATIONAL SINGING! SUPERLATIVELY SATISFYING.

TENNESSEE.

Nashville.—At the Vendome (W. A. Sheetz, manager) "The Clansman," Feb. 7, 8, played to big business. Louis James 14, 15, Marie Cahill 17, 18.

BIJOU (George H. Hickman, manager).—"Piff! Paff!! Pouf!!!" 10-15, proved to be one of the strongest attractions of the season, and played to capacity business. Harry Clay Blaney, in "The Boy Detective," 17-22.

CRESCENT (W. P. Ready, manager).—Week of 10, S. R. O., presenting the following: Jo St. Clair, John Willenbrink, Bessie Evans, Annie Wood, Collins and Hawley, Rowland and Ramage, and moving pictures.

CRYSTAL (William Wassman, manager).—Week of 10: Billy Saxton, the Hesleys, the Aners, moving pictures and illustrated songs. The price of admission has been increased to 10 cents. Business continues big.

Knoxville.—At Staub's (Fritz Staub, manager) Nat Goodwin, in "The Easterner," came Feb. 6 to big business. McIntyre and Heath 13.

COLUMBIA (Jos. J. Price, manager).—Columbia Stock Co. presented "My Wife's Husband" 10-12, and "Out West" 13-15. Vaudeville consisted of Conie Ward, Smuckler Sisters, Barney Smuckler, Jimmy Marnell, and moving pictures. Business continues good.

LYCEUM (Jos. J. Price, manager).—Last week: V. L. Granberry, Miss Frankie Cruze, Duvall and Moore, Shaw and Barton, Peter J. Smith, and Lyceumscope.

ARCADE (Arthur De Armond, manager).—Last week: Earl Way's original burlesque, "The Sultan's Harem," featuring Mlle. Rosina, "The Girl in the Silver Beads" and the entire company. The settings and costumes were elaborate. The olio: The Sisters Tygert, Hamilton and De Estley, Lou Beck, Marie De Lisle, Lottie Franklin, and Buck Brodie, "The Georgia Cyclone." The entire production was staged and produced under the direction of Earl C. Way.

Memphis.—At the New Lyceum (Frank Gray, lessee) Louis James, Feb. 12, 13, drew crowded houses. "Checkers" 17, Kubelik 18, Marie Cahill 19, 20, Nat C. Goodwin 24, 25.

ORPHEUM (Max Fabish, manager).—Bill 10-15: Tom Nawn and company, Four Bards, Beth Stone, Ernesto Sisters, Gardner and Revere, Carbrey Twin Bros., and the kinodrome.

BIJOU (Benj. M. Stalnoack, manager).—"Through Death Valley" attracted good business 10-15. "The Royal Chef" 17-22.

CONNECTICUT.

New Haven.—At the Hyperion (Sam S. & Lee Shubert, inc., managers).—Henry Miller had crowded houses Feb. 14, 15. Mme. Nordica 17, Ethel Barrymore 18, Margaret Anglin 21, 22.

NEW HAVEN (G. B. Bunnell, manager).—"Playing the Ponies" had good houses 10-12. "The Volunteer Organist" pleased 13-15. "Rudolph and Adolph" 18, 19, "Panhandle Pete" 20-22.

POLI'S (S. Z. Poli, proprietor).—Week of 17: Eva Tanguay, Konrah, Cameron and Flanagan, Manual Romaine and company, Mr. and Mrs. Gardner Crane, Martine Brothers, and Baizers.

NOTE.—The Past Exalted Rulers of the Elks of Connecticut met at Meriden, 12. There were thirty in attendance, and it was voted to hold the next meeting at New London, in July. The following were elected officers: James T. Smith, Derby, president; Dr. Brothers, of New Haven, secretary; Louis Brede, of Bridgeport, treasurer.

Hartford.—At Parsons' (H. C. Parsons, manager) Eddie Foy, in "The Orchid," drew large audiences Feb. 10, 11. N. Y. Symphony Orchestra drew a full house 12. "The Great Divide," with Henry Miller, had a good audience 13.

HARTFORD OPERA HOUSE (H. H. Jennings, manager).—"The Volunteer Organist," to good houses, 10-12. "Playing the Ponies," 13-15, did nicely.

POLI'S (Harry Bailey, manager).—Week of 17: Four Dally Dancers, Mr. Hymack, Josephine Davis, Lee Tong Foo, Eugene Jepson and company, Quigley Bros., Five Pirosconis, and electrograph.

WANTED, PEOPLE IN ALL LINES

With Specialties.

Manager, Hollingsworth Twins, Opelousas, La.

SCENIC (H. C. Young, manager).—Week of 17: Geo. Wicks, Drane Bros., Jack Stocton, moving pictures and illustrated songs.

Bridgeport.—At Smith's (E. C. Smith, manager) Madame Nordica and Walter Damrosch played to capacity Feb. 10. "Dr. Jekyll and Mr. Hyde" drew good business 11. "Whose Fault?" played to S. R. O. 12. "A Child Shall Lead Them" had good business 13-15. Ethel Barrymore 17, "The Volunteer Organist" 18, 19, "A Millionaire's Revenge" 20-22.

POLI'S (E. B. Mitchell, manager).—Week of 17: The Sebankins, Werden and Taylor, Claude and Fannie Usher, Milt Wood, Ryan and Richfield company, Big City Quartette, and "Our Boys in Blue."

Waterbury.—At Poli's (Harry Parsons, manager) "Uncle Tom's Cabin" did good business Feb. 7, 8. "Daughters of Men" had good returns 10. "Peter Pan" scored 11, 12. "Funabashi" canceled 13.

JACQUES THEATRE (Jas. Clancy, manager).—Bill week of 17: Mr. and Mrs. Sidney Drew, Laskey's Quintette, Paulinetti and Piquo, Gilbert and Katon, Whiffen and Barton, C. W. Littlefield, Espe, Dutton and Espe, and electrograph.

MONTANA.

Butte.—At the Broadway (J. K. Hesiet, manager) Florence Roberts, Feb. 9-11, delighted immense audiences. She is always assured of a good reception here, and the performances justified the ovation. "Geo. Washington Jr." 12, "The Devil's Auction" 13.

LULU (Dick P. Sutton, manager).—Week of 9, Lulu Sutton Co., in "East Lynne," enjoyed an excellent week. This bill pleased perhaps better than anything put on during the season.

GRAND (Geo. Donohue, manager).—Week of 9: Maude Sutton and company, in "Cinderella;" Young Buffalo, Brooks and Jeanette, Vera de Bassini, Bert Fuckman and company, Marion Whiting, and the moving pictures.

FAMILY (Frank M. Clark, manager).—Week of 9: O'Neill's College Boys, Dan'l J. Harrington, the Fishers, Moncrief and Smith, Jimmie Cowper, Alice Rooney, and the moving pictures.

PARK STREET (Wm. E. Kreiter, manager).—Week of 9: Stuart Roache, Virginia Frazer, Illustrated songs and moving pictures.

NOTE.—During the week of Feb. 2 Lulu Sutton, of the Lulu Sutton Co., showing at the Lulu Theatre, took a vacation in order to entertain her sister Maude, who is now in vaudeville, and happened to be in Butte several days before her engagement opened. The Sutton sisters were in circus and stock together twelve years ago, but have not met in a long time. Hence the arrival of Miss Maude was the occasion of much entertaining on the parts of her sister Lulu and her father, "Uncle Dick."

NEW HAMPSHIRE.

Nashua.—At the Nashua (A. H. Davis, manager) last week: Meehan and Pray, Master Grover Lee, Hall and Pray, and moving pictures drew well.

FRANKLIN OPERA HOUSE (Thos. O'Neil, manager).—Last week: Earle Jerome, Alma Gadois, Forrest Spinney, and moving pictures drew the biggest business of the season.

NOTES.—The Hickeys, three in number, have just branched out in the professional ranks. They do a black face act, and are booked solid until June 1. Mr. Hickey has for years directed amateur minstrel shows around New England, and his act, with his two children should certainly make good. "The Old Man and the Pickaninnies" is the title of the act.....The Fire Commissioners here have ordered that in places of amusement they will not allow people to stand in the aisles or in the back of the house.

Keene.—At Keene Opera House (A. W. Quinn, manager) Howe's moving pictures Feb. 14, drew a crowded house. "The Isle of Spice" March 6.

DREAMLAND (C. S. Fuller, manager).—Moving pictures and songs, to good business.

NICKEL (Hollis & Fuller, managers).—Moving pictures and songs, to fine business.

NOTE.—Hollis & Fuller, of the Nickel, are now running two road Passion Plays.

LOUISIANA.

New Orleans.—At the Tulane (T. C. Campbell, manager) Nat C. Goodwin did a big week's business Feb. 9-15, presenting "The Easterner." Chauncey Olcott 16-22, Eleanor Robson 23-29.

CRESCENT (T. C. Campbell, manager).—"Buster Brown," with Jimmie Rosen and Al Grady, broke the season's record 9-15. John and Emma Ray 16-22, "In Arizona" 23-29.

WINTER GARDEN (Morgan Dowling, manager).—"Amorita," by the Winter Garden Opera Co., week of 9, would have done credit to any road company, at high prices. Manager Dowling is elated at the support given his enterprise by the lovers of high class comic opera. Charming Ada Meade, in the title role, scored heavily, as did Laura Millard, Dorothy Maynard, Jessie Intrepidi, Claude Amsden, Carl Stall, and Darice Darcy "Fra Diavolo" 16-22.

BLANEY'S (J. V. McVea, manager).—"The Ninety and Nine" proved a big box office winner for the Baldwin-Melville Stock Co., 9-15. "The Unwritten Law" 16-22.

GREENWALD (Hy. Greenwald, manager).—Manchester's Cracker Jacks were greeted, 9-15, with S. R. O. Irwin's Majesties 16-22, Broadway Belles 23-29.

DAUPHINE (John W. Barry, manager).—The Barry-Burke Stock Co., in "A Lion's Heart," 9-15, did splendidly. "The Land of the Midnight Sun" 16-22.

FRENCH OPERA HOUSE.—The Milano Grand Opera Co., in repertory, continue to good business. "Carmen" 16-22.

ELYSIUM (N. O. Amusement Co., lessees).—Mahara's Minstrels (colored) played to tremendous returns 9-15. Black Patti 16-22.

ORPHEUM (Jules F. Bistes, manager).—Della Fox will top the bill week of 17. Others are: Tom Nawn and company, the Four Bards, Howard and North, Three Westons, Beth Stone, and Herman Meyer.

MAINE.

Portland.—At the Jefferson (Julius Cahn, manager) "The Dairymaids," Feb. 10, drew S. R. O. "Quincy Adams Sawyer" 11-15, drew large audiences. Cosgrove Stock Co. 17-22.

KEITH'S NEW THEATRE (Jas. E. Moore, manager).—The attendance has been extremely gratifying. Booked 17-22: Julius Steger and company, Searle and Violet Allen, Abdallah Bros., Eldridge, Thos. J. Dempsey, Bessie Valdare Troupe, and Josephine Ainsley.

PORTLAND (J. E. Moore, manager).—Jennie Evans, Robert Green and Mr. Bowen, with the pictures, continue to attract the best of business.

DREAMLAND (J. W. Greeley, manager).—Jordan and Brennan, Happy John Bohan, Henry Freete, Annie Warren, with good pictures, drew good business 10-15.

SAVOY (Jos. McGuinness, manager).—Miss Goggin, Mrs. Gahan, O. H. Myers, and moving pictures last week to good returns.

OHIO.

Cleveland.—At the Opera House (H. D. Kline, manager) Raymond Hitchcock week of Feb. 17. William Faversham attracted good houses with "The Squaw Man" week of 10. Hattie Williams week of 24.

COLONIAL (Chas. L. Hertzman, manager).—"The Heir to the Hoorah," by the Vaughan Glaser Stock Co., week of 17. "Graustark" drew splendid houses week of 10. "Old Heidelberg" 24-29.

MAJESTIC (Edward Wade, manager).—"Faust," by this strong organization, week of 17. "The Countersign" attracted good receipts week of 10. Majestic Co. week of 24.

LYCEUM (Geo. M. Todd, manager).—"Me, Him and I" week of 17. "A Lucky Dog" drew good business week of 10. "Hap" Ward week of 24.

CLEVELAND (Geo. M. Todd, manager).—"The Black Politician" week of 17. "Kidnapped for Revenge" had good business week of 10. Week of 24, "Broadway After Dark."

KEITH'S (H. A. Daniels, manager).—Week of 17: The Fadettes, Anderson and Goines, Laddie Cliff, Belleclaire Bros., Charlotte Parry and company, Macarte Sisters, Arthur Whitelaw, Al. Leach and company. Business here continues big.

HIPPODROME (Max Faetkenheuer, manager).—"Night Attack," the new spectacle, made a great hit week of 10, and, because of that, it will be continued several weeks longer, as will also "In a Parisian Garden." The vaudeville programme: Imro Fox, Six Bonesettis, Mitchell and Caine, Harper, Dismond and Hilliard, Ferry Corwey. Business holds up wonderfully well.

STAR (Chas. L. Hertzman, manager).—Rialto Rounders week of 17. Strolling Players had good business week of 10. Week of 24, the Nightingales.

EMPIRE (Geo. Chenet, manager).—Greater New York Stars week of 17. Sam Scribner's Big Show drew big crowds week of 10. The work of one member of the team of Bowen and Lina was wonderful. He is certainly a wonder on the horizontal bars.

Columbus.—At the Southern (Wm. Sanders, manager) Marie Cahill, in "Marrying Mary," drew large houses Feb. 10, 11. New York Yiddish Co. pleased a good house 13. Columbus Symphony Orchestra 20, Lillian Russell 21, "Little Johnny Jones" 22.

KEITH'S (W. W. Prosser, manager).—Week of 17: Harry Gilfoil, Inez Macauley, Edith Helena, Wilton Bros., the Five Night Cats, W. E. Whittle, Collins and Brown.

HIGH STREET (Chas. W. Harper, manager).—"Around the Clock" pleased good houses 10-12. "Texas" drew well 13-15. "Fallen by the Wayside" 17-19, "Dora Thorne" 20-22.

GAIETY (Al. Wiswell, manager).—Parisian Widows pleased good houses week of 10. Rose Sydell's London Belles 17-22.

NOTES.—Sousa's Band entertained big business at Memorial Hall 14.....Jeff Neff, formerly treasurer of the Fairbanks, in Springfield, has accepted the same position with the Southern here.....A meeting of the Ohio Opera House Managers' Association has been announced by Secretary W. O. Yard to be held at the Northern Hotel here 18. Plans to increase the membership of the organization, to create a social feature for the annual conventions and other matters of importance will be discussed.

Toledo.—At the Valentine (Otto Klives, manager) Marie Cahill, in "Marrying Mary," was received by delighted and appreciative audiences Feb. 7, 8. Wm. Lawrence, in "The Old Homestead," enjoyed a successful engagement 10. Marie Doro in "The Morals of Marcus," 13.

LYCEUM (E. R. Kelsey, manager).—"Hap" Ward, in "Not Yet, But Soon," had crowded houses 9-12. Fiske O'Hara, in "Dion O'Dare," 13-15; Cecil Spooner 16-19.

BURT'S (Jack Tierney, manager).—"The County Sheriff" was especially good, and pleased large houses 6-8. Yale's "The Way of the Transgressor" was generously appreciated 9-12. "Dora Thorne" 13-15, "A Wife's Secret" 16-19.

EMPIRE (Abe Shapiro, manager).—The New York Stars, with an exceptional olio, to good business, 9-15. Jersey Lilies 16 and week.

ARCADE-COLLEGE (Harry Winter, manager).—Good houses at each of the Sunday performances, which was the second offering under the one day a week policy, 9.

NOTE.—Harry Winter, formerly treasurer of the Arcade-College, has been appointed manager of that playhouse. He will be assisted by Bernhardt Q. Lustig, who will look after the press publicity end of the business.

Youngstown.—At the Park (A. C. Irons, manager) the Rogers Bros., Feb. 12, filled the house. "Fatty Felix" 15. People's Theatre Co. 13. "When the Bell Tolls" 17, Mildred Holland 18, "Peter Pan" 19, 20; "Human Hearts" 21, 22; moving pictures and illustrated songs Sundays. Western Reserve University Glee Club 24, "Uncle Josh Perkins" 25, San Carlos Opera Co. 27, "The Time, the Place and the Girl" 28.

GRAND (Joe Schagrin, manager).—"The Vanderbilt Cup," 10-12, drew well. Lew Welch, in "The Shoemaker," 13-15, played to profitable returns. Charley Grapewin 17-19, Beatrice Noyes, in "Lena Rivers," 20-22; "A Wife's Secret" 23-25. Sunday moving pictures and songs continues.

PRINCESS (Chas. S. Kuhn, manager).—Week of 10: Little Shimigu Troupe, Seymour Sisters, Roe Reeves, Lemuels and Lemuels, Carl Verdo, and Zaide Palmer, illustrated songs and the Printzograph.

EDISON (Geo. Olnhouser, manager).—Vaudeville and moving pictures continue to good business.

Zanesville.—At the Weller Theatre (W. F. Mason, manager) W. A. Whitecar, in "An Old Sweetheart of Mine," gave two performances Feb. 8. Mildred Holland, in "A Paradise of Lies," pleased 10. "The Vanderbilt Cup" canceled date for 13. "Happy Hooligan" 15, "Convict's Daughter" 18, Lillian Russell, in "Wildfire," 20; "The Rollicking Girl" 21, Al. G. Field's Minstrels 22, "Coming Thro' the Rye" 24, "Peter Pan" 25, 26.

THE PICTORIUM (W. C. Quimby, manager).—For week of 10: Al. Rice, De Baker's dogs, the Two Paynes, Charles Adams, the Martins, Ethel Bayfield, Dunbar's Goat Show, illustrated songs and the Pictograph. Business is very good.

GRAND (Talley & Johnson, managers).—Bill week of 10: John and May Sloane, Ed. Kelley, Steve Berrian, songs and the Grandoscope. Vogel and Gutridge (local team) for the opening night only. Business O. K.

MAGIC PALACE (W. W. Clements, manager).—Moving pictures, illustrated songs and a sketch team are drawing fair business.

WEST VIRGINIA.

Wheeling.—At the Court (E. L. Moore, manager) Wm. H. Crane, Feb. 10, had big returns. Mildred Holland, 11, did well. "An Old Sweetheart of Mine," 12, did well. Arnold Daly, in "My Maude Rose," 14, had good returns. "Little Johnnie Jones" 20. Walker Whiteside 22.

VIRGINIA (Chas. A. Feinler, manager).—"The Shoemaker," 10-12, had good returns. "The Vanderbilt Cup," 13-15, did nicely. Charles Grapewin 20-22.

WONDERLAND (H. W. Rogers' manager).—Week of 17: Seymour and Dupree, Jackson and company, Tanaka Jap Troupe, Bert De Armond, the Great Hellman and the Wonderscope.

BIJOU (Geo. H. Shafer, manager).—Week of 17: Zeno-Zeno Troupe, Morelle Sisters, Jack Miller, Nan Helprin, Bessie Sheer, Roe Reeves, Summers and Winters, and moving pictures.

ARTHUR SHAW, a son of Mary Shaw, has been engaged for Thomas W. Ross' company in "The Traveling Salesman."

CALIFORNIA.

Los Angeles.—At the Mason Opera House (H. C. Wyatt, manager) "Madam Butterfly" was presented, to good business, Feb. 3-5. "The Virginian" 6-8. James T. Powers 10-15, "Woodland" 17-22.

AUDITORIUM (Sparks M. Berry, manager).—"Way Out West" was presented, to good business, by the stock company, week ending 8. Ferris Stock Co., in "Under the Polar Star," 10-15; "Thelma" 17-22.

BELASCO (J. H. Blackwood, manager).—"Little Dorritt" was given a two weeks' run by the Belasco Stock Co., to good business, ending 8. "The Energetic Mr. West" 9 and week. "It's All Your Fault" 16 and week.

MOROSCO'S BURBANK (Oliver Morosco, manager).—"Are You a Mason?" to capacity, for two weeks, ending 8. "Home Folks," by the stock company, drew well 9 and week. "A Milk White Flag" 16-22.

LOS ANGELES (Cort & Heilig, managers).—San Francisco Opera Co. closed its engagement 8, presenting "Fantana." "The Gingerbread Man" 16-22.

GRAND OPERA HOUSE (Clarence Drown, manager).—"The Girl of the Streets" was presented by Geo. B. Edwards and Holden Bros., to the usual clientele week ending 8. "Why Girls Leave Home" 9-15, under direction of E. J. Carpenter. "The Black Crook" next.

ORPHEUM (Clarence Drown, local manager).—Features 17 and week: John C. Rice and Sally Cohen, Gus Edwards' School Boys and Girls, Four Bards, Four Parros, Shean and Warren, Melani Trio, Harry Allister, Adolph Zink, and Orpheum motion pictures.

UNIQUE (Hentz & Zallee, proprietors).—Features 10 and week: Tracy McDermott, in new songs, new vaudeville acts, sketch by Unique Players, and the Unique-o-scope.

EMPIRE (Billy Banks, resident manager).—Features 10 and week include new vaudeville act, illustrated songs by Laura Banks, comedy sketch by stock company, and Cinematograph.

PEOPLE'S (Sullivan & Considine, proprietors).—Bill for 11 and week includes new songs, dances, acts in vaudeville olio, and new motion pictures.

FISCHER'S (A. E. Fischer, manager).—"The Land of Gee Whizz" is the offering of Fischer's Comedians 10 and week. A new vaudeville act and motion pictures precede the comedy sketch.

Oakland.—At the Macdonough (Chas. P. Hall, manager) "Buster Brown" drew heavy business Feb. 3-8. "The Gingerbread Man" came to good business 9. "Madam Butterfly" turned them away 10. "Parsifal" 11, 12, "The Virginian" 13-15, Kelcey-Shannon Co. 16, 17, Young's Musical Co., 18-22.

LIBERTY (H. W. Bishop, manager).—Richard M. Hotaling and Liberty Stock Co., in "Hamlet," drew excellent business week ending 9. Mr. Hotaling and Bishop's Players, in "Othello," 10-16. "The Merchant of Venice" to follow.

IDORA PARK OPERA HOUSE (H. W. Bishop, manager).—The Idora Opera Co., in "The Toreador," drew good business week ending 9. Same opera 10-16. Mrs. Grace Travers, in "San Toy," underlined.

COLUMBIA (S. C. Keating, manager).—The Columbia Stock Co., in "Brother Against Brother," drew good sized audiences week ending 9. "In Old Virginia" 10-16.

EMPIRE (Pyle & Ricks, managers).—The Empire Stock Co., in "Ten Nights in a Bar Room," pleased week ending 9. "He Dared Do Right" 10-16, "A Break for Liberty" underlined.

ORPHEUM (Geo. Ebey, resident manager).—Features 9-15: Dumond's Minstrels, Curzon Sisters, Hilda Spong and company, Czinki Panna, Wm. Hawtrey and company, Violet Dale, Adolph Zink, Four Sisters, Amatis, and motion pictures.

BELL (Gus Cohen, resident manager).—Attractions 10-16: Sullivan & Considine Road Show, with the following: Ameer Abon Troupe of Arabs, Professor Nelson and company's creation, "Doomsday;" Nan Ryan and company, the Rosairers, Evans and Lloyd, Hammond and Forrester, and Bell motion pictures.

NOVELTY (Tony Lubelski, manager).—Bill 10-16: Royal Hawaiian Serenaders, Marion and Piri, Herbert and Chesling, Murphy and Willard, Fred Lancaster, France Rainer's Tyrolean Warblers, and the projectoscope. Business was large week ending 9.

NOTES.—Bijou Dream, Rex and Lyric, with motion pictures and illustrated songs, report good business week ending 9.....The debut of Richard Hotaling, at the Liberty Theatre, in "Hamlet," was a success. He was supported by the regular stock. There was quite a representation of clubmen present, for the reason that for a number of years Mr. Hotaling has been among the most prominent devotees to club life on the Pacific coast.

CANADA.

Montreal.—At His Majesty's (H. Q. Brooks, manager) the Aborn Opera Co., in "Robin Hood," came to good attendance week of Feb. 10. Same company in "Mikado" 17-22, "Wang" 24-29.

ACADEMY OF MUSIC (Walter Greaves, manager).—"In New York Town" to big business last week. "The Flower of the Ranch" 17-22, "Just Out of College" 24-29.

BENNETT'S (R. A. McVean, manager).—Bill for week of 10: Emerson and Baldwin, Ruby Raymond, Foy and Clark, Basque Quartette, Ameta, Lola Cotton, Permane Brothers, Gus Williams, "The Futurity Winner," and the Bennettoscope.

FRANCAIS (F. W. Le Clair, manager).—"Nellie, the Beautiful Cloak Model" came to good attendance last week. "Chinatown Charlie" 17-22, "The Candy Kid" 24-29.

ROYAL (H. C. Egerton, manager).—Good houses greeted the Cherry Blossoms last week. Tiger Lilies 17-22, Broadway Girls 24-29.

DES NOUVEAUTES (R. J. Demers, manager).—The permanent French Stock Co., in "Maison d'Argile," to good business 10-15. "Le Bon Juge" 17-22.

NATIONAL FRANCAIS (Paul Cazeneuve, manager).—The permanent French Stock Co., in "Hamlet," to good business last week. "La Tosca" 17-22.

Toronto.—At the Princess (O. B. Sheppard, manager) "Tom Jones," Feb. 10-15, drew packed houses. Week of 17, Francis Wilson.

ROYAL ALEXANDRA (L. Solman, manager).—"Diplomacy," 10-15, drew big business. Week of 17, "She Stoops to Conquer."

GRAND (A. J. Small, manager).—Mabel Barrison, 10-15, in "The Flower of the Ranch," had good business. Week of 17, "Just Out of College."

MAJESTIC (A. J. Small, manager).—"Anita, the Singing Girl," had good business last week. "Rocky Mountain Express" 17-22.

SHEA'S (J. Shea, manager).—Week of 17: Stella Mayhew, Louise Henry, E. Reynard, Chris. Richards, Kitty Tracy and her horses, James and Jenny Jee, and Joe Maxwell and company.

GAYETY (T. Henry, manager).—Gay Masqueraders, 10-15, did big business. Week of 17, Gay Morning Glories. Week of 24, Scribner's Big Show.

STAR (F. W. Stair, manager).—The Bohemians did big business last week. Cherry Blossoms 17-22.

MASSEY MUSIC HALL (Stewart Huston, manager).—Mendelssohn Choir, 10-12 and 15, under the direction of A. S. Vogt, assisted by the Theodore Thomas Orchestra, conducted by Frederick Stock, achieved its greatest success, and the house was filled to capacity. On 15 the chorus was further assisted by Josef Hofmann, pianist.

Hamilton.—At the Grand Opera House (A. R. Loudon, manager) "When Knighthood Was in Flower," Feb. 10, satisfactorily introduced Grace Merritt. "The Rocky Mountain Express," 18, had a good house. "Just Out of College" 14, 15, "Paid in Full" 17, 18, "Tom Jones" 20, "A Romance in Ireland" 21, "East Lynne" 22, Francis Wilson 24, Elgar Choir (local) 25, Orphans' Festival (local) 26, 27.

SAVOY (J. G. Appleton, manager).—Week of 17: John De Loris, Wm. Morrow and Verda Schellburg, the Aerial Shaws, Mr. and Mrs. John Cossar, Shorty and Lillian De Witt, and Attwood and Terry.

BENNETT'S (Geo. F. Driscoll, manager).—Week of 17: Watermelon Girls, Basque Quartette, Radford and Winchester, Coln's dogs, Carter-Taylor Co., Charles Wallbour and Sam Williams.

London.—At the Grand (L. H. Bowers, manager) the Earl Burgess Stock Co. closed a week's engagement Feb. 8. "Just Out of College," 12, fared well. "The Choir Singer" 13, "The Rocky Mountain Express" 14, 15, "Allen Doone" 19, "Tom Jones" 21, "Message from Mars" 22, Francis Wilson 25.

BENNETT'S (Ed. Efner, manager).—Week of 17: O Hana San, Una Clayton, Pete Baker, Fantelle and Carr, Reiff Bros., Pongo and Leo, and Bennettograph.

Ottawa.—At the Russell (P. Gorman, manager) "A Message From Mars," matinee and night, had good business Feb. 8. Local 13, Calve 19, local 20, 21.

GRAND OPERA HOUSE (R. J. Birdwhistle, manager).—"The Rocky Mountain Express" drew crowded houses 10-12. "Nellie, the Beautiful Cloak Model" 24-26.

BENNETT'S (Gus G. Greening, manager).—Week of 17: "The Futurity Winner," Schrode and Mulvey, Emerson and Baldwin, Ruby Raymond, Fritz's dogs, and Gus Williams.

MINNESOTA.

Minneapolis.—At the Metropolitan Opera House (L. N. Scott, manager) Robert Edeson, in "Classmates," Feb. 16-19; James O'Neill 20-22. "The Lion and the Mouse," 9-12, and "Brown of Harvard," 13-15, did very good business. "George Washington Jr." 23-26, "The Road to Yesterday" 27-29.

BIJOU OPERA HOUSE (Theo. L. Hays, manager).—Ralph Stuart, in "Strongheart," 16 and week. "The Gambler of the West," 9 and week, to good business. James J. Corbett 23 and week.

ORPHEUM (G. E. Raymond, resident manager).—Bill for 16 and week: Anna Eva Fay, O'Brien and Havel and company, Press Eldridge, Hoey and Lee, Freres Riego, Ed. Clark and his Winning Widows.

LYCEUM (F. C. Priest, manager).—The Lyceum Players, in "At the White Horse Tavern," 16 and week. Same company, in "Hazel Kirke," 9 and week, to fine business. "The Man from Mexico," by same company, 23 and week.

DEWEY (Archie Miller, manager).—The Gay Toreadors 16 and week. The Star Show Girls, 9 and week, to large houses. Twentieth Century Maids 23 and week.

UNIQUE (John Elliott, manager).—Bill for 17 and week: The Eugene Trio, Mr. and Mrs. Harold Kelly, the Five Gaffney Girls, Mme. Rialto and company, Joe Edmonds, Eugene White.

St. Paul.—At the Metropolitan Opera House (L. N. Scott, manager) Henry Woodruff had very good business Feb. 10-12. "The Lion and the Mouse" came in for about the same treatment 13-15. James O'Neill 16-19, Robert Edeson 20-22, "The Road to Yesterday" 23-26, "George Washington Jr." 27-29.

GRAND (Theo. L. Hays, manager).—Business was big week of 9, with Ralph Stewart, in "Strongheart." James J. Corbett week of 16, "Convict 999" 23-29.

ORPHEUM (C. N. Sutton, manager).—Week of 16: Charles E. Evans, the Juggling McBanns, James F. McDonald, Dunedin Troupe, Jacob and dog, Bertie Fowler, Marguerite and Hawley, and the kinodrome.

WINDSOR (Arthur B. White, manager).—Business was good week of 9.

MAJESTIC (D. Jack Bondy, manager).—Week of 16: Robert De Mont Trio, Louis Chevalier and company, Freeman Brothers, Grace Darnley, Bella Belmont, Mexican Herman, and the cameograph.

STAR (J. C. Van Roo, manager).—Week of 16, Reilly & Wood's Co. Miner's Americans 23-29.

AUDITORIUM.—This immense place of amusement drew big crowds at the Shriners' Circus week of 10, the attendance averaging from 3000 to 5000 people at each performance. The attractions were: Rhoda Royal's Circus and Oklahoma Bill's Cheyenne Frontier Show. 11 was Elks' night, and the boys made "Rome howl." 12 was St. Paul's day.

RHODE ISLAND.

Providence.—At the Providence Opera House (F. R. Wendelschaefer, manager) "The Great Divide" played to full houses Feb. 10-12. Eddie Foy, in "The Orchid," 13-15. Margaret Anglin not being ready to open here, as announced, week of 17 is given over to Mme. Nazimova. Julia Marlowe 24-26, "The Gay White Way" 27-29.

EMPIRE (Spitz & Nathanson, managers).—Thomas E. Shea played to large business 10-15. "From Sing Sing to Liberty" 17-22, "A Hired Girl's Millions" 24-29.

KEITH'S (Charles Lovenberg, manager).—Week of 17: "A Night on a House Boat," Whit Cunliffe, Jas. J. Morton Henry Horton, Watson's Farmyard Pets, Minnie Kaufmann, Knight Bros. and Sawtelle, Chinko, Mlle. Chester and her dog, Hanson and Nelson, Dora Ronca, Keene and Adams, Field and Mason, and Ornhank and Blanchette.

IMPERIAL (John P. Hill, manager).—High Jinks Burlesquers, 10-15, scored. Champagne Girls 17-22. Watson's Burlesquers 24-29.

WESTMINSTER (Geo. H. Batcheller, manager).—Mardi Gras Beauties pleased 10-15. Rice & Barton's Gaiety Co. 17-22, Happyland Burlesquers 24-29.

NOTES.—Max Nathanson, of the Empire management, has gone South for a vacation.....The Archie L. Shepard Amusement Co. is fitting up a store on Westminster Street, in the heart of the shopping district, as a moving picture theatre. It is understood that a local theatrical house is behind the enterprise.

KENTUCKY.

Louisville.—At Macauley's (J. T. Macauley, manager) Mrs. Leslie Carter, Feb. 10-12, drew large audiences. Marie Cahill followed 13-15, and the house was packed. Mme. Gadski 17, Yiddish company 18, Marie Doro 19, 20.

AVENUE (Chas. A. Shaw, manager).—"It's Never Too Late to Mend," week of 9, drew large crowds. "The Convict and the Girl" 16-22.

MASONIC (Chas. A. Shaw, manager).—Rose Melville, in "Sis Hopkins," week of 10, to crowded houses. "Piff! Paff!! Pouf!!!" 17-22.

MARY ANDERSON (J. L. Weed, manager).—Week of 16: Watson, Hutchings, Edward and company, Lew Hawkins, Dan Burke and Girls, Silvers and Siegrist, Lilly Flexmore, Avery and Pearl, the Aldeans and the kinodrome.

HOPKINS' (E. W. Dustin, manager).—This house opened 9, with moving pictures and illustrated songs as the attraction. The theatre has been leased until May by C. T. Crawford, of St. Louis. The innovation seems destined to prove a popular one, as indicated by the crowds that attended the first week. The moving pictures and illustrated songs were of a high order, among the former "An American Jackie's Fight for Love" and "Francesca di Rimini" were considered the best that have ever been shown here.

BUCKINGHAM (Whallen Bros., managers).—The Nightingales, week of 9, played to crowded houses. Kentucky Belles 16-22.

GOLDEN GATE GLEANINGS.

Special dispatch to THE NEW YORK CLIPPER.

SAN FRANCISCO, Feb. 15.—At the Van Ness Theatre, Monday, 17, marked the beginning of a two weeks' season of Grace George, in "Divorcons."

GREATER NOVELTY.—For one week, De Wolf Hopper, in "Happyland."

AMERICAN.—Sunday, 16, marked the beginning of two weeks of "The Virginian."

CENTRAL.—"How Baxter Butted In."

NEW ALCAZAR.—Monday, 17, for this night only, "Trelawney of the Wells," by society amateurs, for the benefit of the Woman's Exchange of this city, prices of admission being $2.00 to all parts of the house. Play for rest of the week, commencing 18, was "Barbara Frietchie."

PRINCESS.—This is the second week of "When Johnny Comes Marching Home," and on 17, special night of San Francisco Lodge, No. 3, Benevolent Protective Order of Elks, with extra and special attractions.

MISSION.—"Northern Lights," by Walter Sanford's company of players.

ORPHEUM.—Bill week of 16: William Hawtrey and company, the Curzon Sisters, the Four Sisters Amatis, Violet Dale, Fred Walton, Picciani Troupe, Eleanor Falke, Fetching Bros., and the kinodrome.

WIGWAM.—Week of 17: Franz Ranier's Tyroleans, Matthews and Harris, Gehan and Spencer, Hayes, Winchell and Russell, Christine and Johnson, Will T. Newland, and moving pictures.

NOTES.—The Sixteenth Street Theatre, which opened a number of weeks ago, closed its doors Sunday, 9. Not enough patronage to warrant the expense of running is the cause given. The theatre was part of the Sullivan & Considine circuit.....Mme. Teresa Carreno will give three piano recitals in Christian Science Hall on Friday and Tuesday evenings, 14 and 18, and Sunday afternoon, 16.

ILLINOIS.

Peoria.—At the Grand (Chamberlin, Harrington & Co., managers) "Ole Olson," Feb. 9, had a crowded house. "The Red Mill," 10, 11, played to capacity. "The Three of Us" 14, "The Prince of Sweden" 16, "The Gingerbread Man" 17, Constance Crawley 22, "Pickings From Puck" 23, May Robson 25.

MAJESTIC (Chester Sargent, resident manager).—"Convict 999," 6-8, had good houses. "At Yale," 9-12, did large business. "Under Southern Skies" 13-15, Kathryn Osterman 16-19, "At the Old Cross Roads" 20-22, "The Isle of Spice" 23-26.

MAIN STREET (Davis-Churchill Circuit, managers).—Bill for week of 17: Captain Treat's sea lions, Will H. Cross and company, Frank Markley, Mamie Harnish, Leo and Chapman, and the kinodrome.

DEMPSEY'S (E. H. Brash, manager).—Week of 10: Fortuna and Stokes, Herbert Rankin, Searles and George, Ed. Shaffery, and moving pictures.

WEAST'S (Chas. F. Bartson, manager).—Burlesque stock, in "Papa's Coachman" and "The Arrival of Gilbert;" Hayden and Hayden, and moving pictures.

Bloomington.—At the Grand Opera House (F. M. Raleigh, manager) San Carlos Opera Co. presented "Faust" to S. R. O., Feb. 10. Manager Raleigh deserves great credit for booking this company. Cole and Johnson, 12, presented "The Shoo-Fly Regiment." "The Red Mill" 14. "The Gingerbread Man" 15, the Jewell Kelley Co. week of 17.

CASTLE (Guy Martin, manager).—Bill week of 9: Seven Russells, Chris and Radcliffe, Figaro, the De Comas, Le Page Sisters, Chas. Lawrence, and the Castlescope.

NOTE.—Eddie O'Conner, of this city, has taken the place, with the Flying Fishers, aerialists, made vacant by the death of Chas. Noble, known as Chas. Fisher.

Quincy.—At the Empire (W. L. Busby, manager) "The Land of Nod" had a good house Feb. 8. "A Dangerous Friend" played to good returns 9. "Sapho" 15, "Pickings from Puck" 16, "The Time, the Place and the Girl" 19, "The Gingerbread Man" 20, "Human Hearts" 23.

BIJOU (Patrick & McConnell, managers).—Week of 17: Mr. and Mrs. Connolly, the Zolas, Jones and Romando, Geo. Van, illustrated songs and the biograph.

NOTES.—The Illinois State Convention, F. O. E., meets in this city May 26-28. Big preparations are being made for same..... Both Nickelodeons, after a hard struggle for success, have closed.

VIRGINIA.

Norfolk.—At the Academy of Music (Otto Wells, local manager) William Collier, in "Caught in the Rain," delighted a well filled house Feb. 12. Lew Dockstader March 3, "Checkers" 7.

COLONIAL (W. T. Kirby, manager).—Week of Feb. 17: Jesse L. Laskey's Grenadiers, Gaston and Green, Rae and Bendetto, Frank Bush, and Four Nelson Comiques. Business is excellent.

GRANBY (Otto Wells, local manager).—"The Singing Girl From Killarney" week of 17. Business is very good.

BIJOU (Abb. Smith, manager).—In addition to the regular stock, new people for week of 17: Agnes Temple, Holliday and Harrington, and Bill Burke.

ACME (Wilkerson & Manzie, managers).—No change in the bill week of 17.

AUDITORIUM (J. M. Barton, manager).—New people week of 17: Weston and Hale, Martin Hogan, Lillie Cline, Vera Hart, Eileen Anderson, Perkins and Calvette, Harney and Haynes, Jas. M. Barton Jr., and the Three Rentz. "Good Old Times" will be presented by the regular stock, under direction of Rentz and Perkins. Business is good.

Staunton.—At the Beverley (Barkman & Shultz, managers) Mary Emmerson, in "On Parole," drew a large and well pleased audience Feb. 11. Wills' Musical Comedy Co. 13-15.

AUDITORIUM (A. Lee Knowles, manager).—Broomwell-Reed Co., 8, to a well pleased audience.

COLORADO.

Colorado Springs.—At the Grand (Sim Nye, manager) "The Man on the Box," Feb. 3, appeared for the second time in this city to a capacity house. Max Figman gave the title role a fine portrayal. Fannie Marinoff, the leading lady, did splendidly. Paderewski, 5, drew a splendid audience. Paul Gilmore, 7, in "The Wheel of Love," had splendid business. "The Burgomaster" 10, "The Man of the Hour" 13. Local Elks' Lodge 309 will give a minstrel show 14, for the benefit of the associated charities. The company has been rehearsing under the direction of Lon Fink.

EMPIRE THEATRE did splendid business. Four Andersons, juvenile comedians, did well. The Flood Sisters, in a novelty act, also scored, and new motion pictures are pleasing.

Pueblo.—At the Grand (H. F. Gruendler, manager) "The Mikado," Feb. 4, 5, by local talent, to packed houses. Max Figman, in "The Man on the Box," to nice business 7. Stetson's "Uncle Tom's Cabin" 8, "Ma's New Husband" 9, "The Burgomaster" 11, "The Man of the Hour" 15.

EARL (G. M. Morris, manager).—Week of 10: Tim Cronin, Cox Family, Sawada's Japanese Troupe, Lizzie Wilson, Walch illustrated song and moving pictures.

THE MODERN MUSIC PUBLISHERS' CO. of Chicago complimented THE CLIPPER with a very unique illuminated valentine, gotten up to advance the interests of their new song, "Because of You."

Moving Picture Convention.

In addition to the various arrangements decided upon at the Buffalo Convention, held Feb. 8, 9, 10, which were enumerated in our last week's issue, there was effected a combination of a number of firms of film manufacturers. They agreed to work under a license to use the Edison camera, paying a yearly royalty. Other firms refused to enter this arrangement, and still some were not admitted. Interesting developments may therefore be looked for in the near future. The Renters' Association changed their title to "The Film Service Exchange." A number of new members were admitted. The membership fee was placed at $5000. THE CLIPPER will publish an authentic statement of the proceedings as soon as it is possible to do so.

Cameroni, Strong Man, Wins Favor.

Cameroni, the strong man, has been receiving a number of newspaper notices in the South, and high praise has been accorded him. He is doing a very impressive act.

Hathaway and Siegel in London.

Hathaway and Siegel reached London, Eng., in good season, and opened in that city, at the Hippodrome, on Feb. 3. They scored a decided hit there.

A Successful Company.

Charles K. Champlin's repertory company, which has been playing through New York, Pennsylvania and other Eastern states, reports phenomenal business since the opening of the season and, backed up by figures, the report must be believed. In several of the stands played in New York, Pennsylvania and New Jersey, Mr. Champlin states that record business was done.

The company, which numbers twenty-nine people, carries eight vaudeville acts, scenery and electrical effects for all the plays presented, and easily sustains its reputation of being one of the best repertory organizations on the road.

Treasurers' Club Entertainment.

Arrangements have been practically completed for the annual entertainment of the Treasurers' Club of America at Wallack's, on Sunday evening, Feb. 23. The programme will be especially notable.

Adolf Philipp's American Tour.

Richard Pitrot is arranging for next season a tour in this country for the German actor, Adolf Philipp, with his masterpiece, "The Corner Grocer." The play will be put on the road the latter part of next August, and Mr. Philipp will be supported by a first class company of American actors. The whole production will be under the direction of Paul Philipp.

Mansfield Art Collection.

The art objects collected by the late Richard Mansfield will be placed on view at the American Art Galleries, Madison Square South, New York City, on Feb. 24, and will be sold at auction on March 2 and 3. The collection includes valuable portraits and paintings.

MARYLAND.

Baltimore.—At Ford's (Chas. E. Ford, manager) "Way Down East" Feb. 17-22. "Salomy Jane" had full houses 10-16. "Toddles" will receive its first American production 24.

NIXON AND ZIMMERMAN'S ACADEMY (M. J. Lehmayer, manager).—"The Great White Way" 17-22. Cressy and Dayne closed a fine week of "The Village Lawyer" 16. Next week, Fritzi Scheff, in "Mlle. Modiste."

ALBAUGH'S (J. Albert Young, manager).—"The Cowboy and the Lady" 17-22. "Nancy and Co." was well done 10-15. "Under Two Flags" next.

MARYLAND (J. L. Kernan, manager).—Valerie Bergere heads a bill 17 and week which includes: Taylor Granville's "The Star Bout," the Novellos, Welsh, Francis and company, Clifford and Burke, Katie Rooney and Albert Karteill.

AUDITORIUM (J. L. Kernan, manager).—"The Wizard of Oz" 17-22. "Lena Rivers" did well, closing 15. "Busy Izzy's Boodle" 24.

LYRIC (B. Ulrich, manager).—Bertha Kalich 20-22, in "Marta, of the Lowlands." "The Rose of the Rancho" 25-29. Boston Symphony Orchestra 19.

HOLLIDAY (Geo. W. Rife, manager).—"Why Girls Leave Home" 17-22. "The Singing Girl from Killarney" did well week ending 15. "Bedford's Hope" 24.

BLANEY'S (O. M. Ballauf, manager).—"Little Heroes of the Street" 17-22. "The Girl of Eagle Ranch" closed a prosperous week 15. Next week, "Sweet Mollie O."

GAIETY (W. L. Ballauf, manager).—Harry Bryant's Big Show 17-22. The Dainty Duchess Co. filled the house all last week. The Trans-Atlantics come 24.

NEW MONUMENTAL (Sam M. Dawson, manager).—The Washington Society Girls 17-22. California Girls closed 15.

LUBIN'S (E. C. Earle, manager).—New 17 and week: Koppe, Stewart and Hyland, Irv. Clous, and Adams and White.

SOUTH CAROLINA.

Charleston.—At the Academy of Music (Charles R. Matthews, manager) Murray Comedy Co. did good business Feb. 10-15, despite the stormiest week of the season. "The Mayor of Tokio" drew well 14. "The Ham Tree" 18, Mme. Schumann-Heink 19, Dixie Minstrels 20.

NOTE.—The moving picture theatres (five) have all done good business.

Columbia.—At the New Columbia (F. L. Brown, manager) Keystone Stock Co., week of Feb. 10, pleased. "The Ham Tree" 17, Dixie Minstrels 21, Adelaide Thurston 27.

NOTES.—Dreamland features E. J. Reilly, baritone.....Fairyland has Prof. Hancock, magician.....The Lyric offers Prof. German, the one man orchestra, and Rose Ivy, vocalist. All report big business.

Resisto.

Resisto, the electrical wonder, just now the talk of all Europe, has been booked by his European sole representative, Richard Pitrot, for February and March, in Berlin, at Circus Schumann, with April at the Apollo Theatre, in Vienna, with Budapest, Leipzig, Paris and London to follow. Mr. Pitrot is kept busy by his various interests in this country, and has turned over all further bookings of Resisto to Paul Schultz, the well known agent in Berlin.

HENRY KOLKER AND JOSEPHINE VICTOR have been engaged by Messrs. Doris and Rosen to play leading roles in Marguerite Merington's play, "Till We Meet Again," which they are preparing to produce on March 2. Mr. Kolker is remembered for the hit he made in "The Three of Us," and also with Mme. Kalich, in "The Kreutzer Sonata." Miss Victor is the young actress who scored a success in this city a few weeks ago, in "The Secret Orchard." Rehearsals of Miss Merington's play will begin at once, under the direction of Max Freeman.

JUAN A. CARCEDO has entirely recovered from the result of his recent accident, his arm having mended nicely. He made his usual success at the Orpheum, Minneapolis, and is at Memphis, Tenn., this week.

TOM J. FANNING AND JIM DUMONT join hands in March, and will introduce a singing, talking and dancing act. The team will be known as Fanning and Dumont.

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WANTED—Sketch Team. One must play piano and agent do black face comedy, to join Dutch and Irish comedy team as partners in medicine business. Am strong lecturer. Good opportunity for the right people. Address "Success," Gen. Del., St. Louis, Mo.

TEXAS.

Ft. Worth.—At Greenwall's Opera House (Phil W. Greenwall, manager) Isabel Irving had a big house Feb. 12. Mary Mannering had a large advance sale 13. Primrose's Minstrels 14, Creston Clarke 15, "Brewster's Millions" 17, Blanche Walsh 24, Al. H. Wilson 25, 26.

MAJESTIC (T. W. Mullaly, manager).—One of the best bills of the season was offered week opening 10, of which the Six Musical Cuttys were the headliners. Others were: Geo. W. Day, Two Casettas, Harvey Clark and Prideau, Claire Maynard, Charles Chester and the Majestograph. The opening was to capacity.

LYRIC (W. H. Randall, manager).—Bill week opening 10: Jessie Hale and company, Rich Duo, Arthur O. May, Irene Echols, and the Lyroscope. Business is good.

STANDARD (Frank De Beque, manager).—"The Broilers" was the curtain raiser 10-15. People: J. E. N. and Georgie Powers, Lottie Cunningham, Rose Elliott, Blanche Trojan, Phil Davis, Mayme Burcaw, Fay Delmar, Fred Lorraine, W. B. Freidlander and Joe Mills. Business continues satisfactory.

Houston.—At the Houston (M. C. Micheals, manager) "Brewster's Millions" drew two big houses Feb. 6, 7. "When Knighthood Was in Flower" 8, Al. H. Wilson 14, 15.

MAJESTIC (F. F. Sturgis, manager).—People 10-15: Alpine Troupe, Ellsworth and Hurt, Three Troubadours, Lew Wells, Bowman Brothers, Hubert Devan, and moving pictures. Business to capacity of the house.

PEOPLE'S (Bob Cavenagh, manager).—Payton Sisters opened their second and closing week to crowded houses 15, in repertory and vaudeville. The Albert Taylor Co. 17, for two weeks.

LYRIC.—The Griffith Hypnotic Co. met with such big success, 3-8, it reopened 10 for another week, to standing room.

TURNER HALL.—Mme. Samaroff, pianist, assisted by the Houston Choral Society, had a crowded house 6. Jan Kubelik, violinist, 10, was enthusiastically received by a large music-loving crowd who vociferously applauded each number.

NOTES.—Albert Weiss, of the New York Theatrical Exchange, is still in the city, figuring on a new theatre, which in all probability will be on the site where the old one stood. The public is clamoring for a new site and is aided by the local papers.

Dallas.—At the Dallas Opera House (Geo. Auzy, manager) "Arizona" packed the house Feb. 6. "Checkers" came to big business, 7, 8. Mary Mannering was enthusiastically received, by large audiences, 10, 11. Kubelik 12. Primrose Minstrels 13. Isabel Irving 14, 15, Creston Clarke 17.

MAJESTIC (B. S. Muckenfuss, manager).—Bill for week of 10: Harry Tates company, in "Fishing;" Herbert Brooks, Helm Children, Cretore, the Swickards, Little Miss Melville, Gracie and Reynolds, and pictures. Good patronage is enjoyed here.

Galveston.—At the Grand Opera House (Dave A. Weis, manager) "Brewster's Millions" pleased a well filled house Feb. 5. Jan Kubelik, 8. "When Knighthood Was in Flower" had good attendance 9. "Ben-Hur" opened to a large audience 10. Al. H. Wilson 13, "Arizona" 14, Mary Mannering 15.

COLONIAL (Brand & Hoffman, managers).—Week of 9: Seymour's comedy dogs, Josephine Carlysle, Senor Woodley, Mlle. Manette, Taylor Marillow and Rosalle, and Prof. Zanoni.

Waco.—At the Auditorium (Jake Garfinkle, manager) "The Flaming Arrow," Feb. 8, considering the inclemency of the weather, did well. "Arizona," 11, drew well. "Brewster's Millions" 12, Mary Mannering 13, "Ben-Hur" 17-19, Al. H. Wilson 21, Blanche Walsh 25, Creston Clarke 26.

MAJESTIC (Friedlander & Luedde, managers).—Whitman, comedian, had crowded houses.

San Antonio.—At the Grand Opera House (Sid. H. Weis, manager) Florence Gear, in "Cupid at Vassar," Feb. 8, pleased good sized audiences. Jan Kubelik delighted a large audience 9.

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Corning, N. Y. Opera House Pharmacy
Council Bluffs, Ia. Clark Drug Co.
Dallas, Texas. J. T. Buckingham, Drugs
Davenport, Ia. Kistenmacher's Pharmacy
Dayton, O. Burkitt's Drug Store
Denver, Colo. The Central Pharmacy
Des Moines, Ia. Opera House Pharmacy
Detroit, Mich. Mrs. Clara M. Read
Ste. Claire Pharmacy
Standard Drug Co.
Durham, N. C. W. M. Yearby
Duluth, Minn. Mattix Drug Stores
Easton, Pa. H. B. Semple & Sons
Elizabeth, N. J. McCloskey & Graham.
El Paso, Texas. Orndorf Drug Store
L. C. Bonham & Co.
El Reno, Okla. City Drug Co.
Fall River, Mass. Anthony's Pharmacy
Fitchburg, Mass. The Douglas Hair Store
Fort Smith, Ark. Kimmons Drug Co.
Fort Worth, Texas. Lowe's Drug Store
Galesburg, Ill. Judson W. Hover & Co.
Galveston, Texas. Star Drug Store
Mrs. Anna Steinhoff
Grand Rapids, Mich. Schrouder & Stonehouse
Greensboro, N. C. Galloway Drug Co.
Hamilton, Canada. J. F. Hennessey
Hartford, Conn. Wise, Smith & Co.
Hoboken, N. J. Wm. Kamlah, Drugs
Hot Springs, Ark. R. G. Morris Drug Co.
Houston, Tex. Spencer Drug Co.
Indianapolis, Ind. Charles W. Eichrodt
Ferger's Pharmacy
R. Kinkiin
Jacksonville, Fla. Bradley & Anderson
A. G. Sheppard
Jackson, Miss. King's Drug Store
Jackson, Tenn. Ward's Pharmacy
Johnstown, Pa. Emil K. Roth, Phar.
Joplin, Mo. The Cooper Drug Co.
Kalamazoo, Mich. J. L. Wallace, Drugs
Kansas City, Mo. J. E. Vincent
Emery Bird Thayer Co.
Orpheum Pharmacy
Knoxville, Tenn. Kuhlman's Drug Co.
Lancaster, Pa. G. F. K. Erisman
Lansing, Mich. Opera House Pharmacy
Leavenworth, Kan. Ed. C. Fritsche, Drugs
Little Rock, Ark. Beidelman Drug Co.
Los Angeles, Cal. Chambers & Leland
Louisville, Ky. T. P. Taylor & Co.
Kaufman-Straus Co.
Buschemeyer Bros.
Taylor-Isaacs Drug Co.
Lynn, Mass. P. B. Magrane
Lowell, Mass. Tower's Corner Drug Store
Macon, Ga. Jno. S. Hoge Drug Co.
Madison, Wis. The Menges Pharmacies
Marysville, Cal. The Hornung Drug Co.
McAlester, Okla. Harry J. Bettes
Memphis, Tenn. Moseley-Robinson-Cox Co.
Wm. Kasten.
Meriden, Conn. Meriden House Drug Store
Middletown, Conn. Buell & Blatchley
Milwaukee, Wis. Carnival Costume Co.
Gimbel Brothers
Mobile, Ala. Dave S. Bauer, Drugs
Montgomery, Ala. E. C. Spann
Nashville, Tenn. C. R. Badoux, Hair G'ds
Jerome B. Sands
Newark, N. J. Petty's Pharmacy
Chas. Holzhauer, Drugs
Crescent Drug Co.
New Bedford, Mass. The Browne Phar.
New Britain, Conn. J. P. Conners, Druggist
Newburgh, N. Y. Brown's Acad. Pharm.
New Haven, Conn. J. A. Notkins & Bro.
New Orleans, La. American Drug Store
Capdau's Pharmacy
New York City. Knickerbocker Phar.
A. Ratner, Drugs
George Shindheim
R. H. Macy & Co.
Gibian the Druggist
J. & F. Grotta, Drugs
Hegeman & Co.
H. C. Miner Estate
Wm. B. Riker & Sons Co.
S. Rosenstock
Norfolk, Va. Bernard Ries
Oakland, Cal. The Owl Drug Co.
Chas. Hoffman & Co.
Oklahoma City, Okl. Westfall Drug Co.
Omaha, Neb. J. L. Brandies & Sons
M. Monheit, Hair Goods
Paterson, N. J. Samuel Sykes
C. C. Smith
Meyer Bros.
Peoria, Ill. Red Cross Pharmacy
Jefferson Pharmacy
Philadelphia, Pa. Strawbridge & Clothier
N. Snellenburg & Co.
H. A. Nolte, Drugs
Gimbel Bros.
Dr. Brown Co.
Pine Bluff, Ark. Mann-Tankersley Co.
Pittsburg, Pa. Mrs. J. Kiralfy
Pittston, Pa. Chas. A. Strob
Plainfield, N. J. B. J. Schreiner, Druggist
Portland, Me. A. Carles
Portland, Ore. Henry Tamm
Providence, R. I. J. A. Bernard, Drugs
Pueblo, Col. The Crews-Beggs D. G. Co.
Quincy, Ill. Ideal Hair Bazaar
Reed Bros., Drugs
Racine, Wis. Pokorny Drug Co.
Reading, Pa. Roy W. Dentler, Druggist
Bamford & Kemp
Red Bank, N. J. Jas. Cooper Jr., Druggist
Richmond, Va. Murphy's Hotel Pharmacy
Rochester, N. Y. Nelson Barrowclough
Sacramento, Cal. Neve Drug Co.
Salisbury, N. C. T. W. Grimes Drug Co.
San Antonio, Tex. Wm. C. Kalleyer.
San Bernardino, Cal. Owl Drug Store
San Francisco, Cal. The Owl Drug Co.
Parent's Stat'ry.
Goldstein's Hair
San Jose, Cal. Curtis & Henkle, Drugs
Santa Barbara, Cal. Gutierrez Drug Co.
Savannah, Ga. Livingston's Pharmacy
Scranton, Pa. The Phelps Pharmacy
Selma, Ala. G. A. Cunningham & Co
Shawnee, Okla. Crescent Drug Co.
Sherman, Tex. Eader Allen Drug Co.
Shreveport, La. Saenger Bros., Drugs
Sioux City, Ia. Klise & Nelson, Drugs
South Bend, Ind. The Economical Drug
Spartenburg, S. C. Ligon Drug Store
Springfield, Ill. Sell & Coe, Druggists
Springfield, O. C. W. Westenfelter
Stockton, Cal. Eagle Drug Store
St. Joseph, Mo. Eugene Soper, Drugs
St. Louis, Mo. Grand Leader
Robert Schmidt
Anti-Monopoly Drug Co.
St. Paul, Minn. Schuneman & Evans
Sunbury, Pa. R. E. Kelly, Druggist
Superior, Wis. C. W. Aust, Druggist
Syracuse, N. Y. Stolz Bros., Drugs
Tampa, Fla. William's Pharmacy
Wm. S. Oppenheimer
Terre Haute, Ind. A. Herz
Averitt-Dorsey Drug Co.
Texarkana, Texas. Smith Drug Co.
Toledo, O. M. T. Newcomer & Son
West Drug Store
Topeka, Kan. Sim Drug Co.
Troy, N. Y. John F. Killilea
Utica, N. Y. Sullivan & Slauson
Vicksburg, Miss. King & Co., Drugs
Waco, Texas. Jurney & Stetler
Washington, D. C. Hecht & Co.
C. E. Gundlach
Wheeling, W. Va. McLain's Drug Store
Wichita, Kan. Higginson Drug Co.
Wilkesburre, Pa. W. J. Pauling & Co.
Williamsport, Pa. Prof. Charles' Hair
Wilmington, Del. Z. James Belt
Wilmington, N. C. J. Hicks Bunting Co.
Woodland, Cal. J. V. Leithold.

Deaths in the Profession

Chas. C. Blanchard, Feb. 4.
Joseph C. Powell, Feb. 9.
Jules Buisiay, Feb. 9.
Fred Wigle, Feb. 11.
Chas. Bratton, Feb. 9.
Joseph Sindle, Feb. 11.
John C. Heed, Feb. 12.
Ivan L. Davis, Feb. 13.
Ben Cotton, Feb. 16.
M. M. Bloom, Feb. 13.
Jas. A. Baisly, Feb. 11.
Clifford C. Reeves, Feb. 16.
Vernon Somers, Feb. 15.
Alice Edward, Jan. 6.
Wm. Sells, Feb. 17.
Little Grace Hazelton, Feb. 8.

This Week's New Vaudeville Acts

SELIGMAN AND BRAMWELL, Fifth Avenue.
ROSIE LLOYD, Colonial.
AMERICAN QUARTETTE, Pastor's.
SAM MORRIS & Co., Pastor's.
WYNNEWOOD SISTERS, Pastor's.
LOUIS GUERTIN, Pastor's.
CHAS. ORO AND SIGNA OFF, Pastor's.
MAXWELL AND DUDLEY, Pastor's.
ROBT. H. HODGE & Co., 125th Street.

ARTHUR MATTHEWS, as Valentine in Porter J. White's "Faust" company, reports meeting with success. This is his twentieth week with the company.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Allen, Violet
Acton, Rachel
Arville, Dearly
Ashland Mildred
Buskirk, Sadie
Bayes, Janet
Bennett, Marie
Blodgett, Dorothy
Brooks, Estella
Barrett Mildred
Bowers Blanche
Becker, Myrtle
Belknap, Berenice
Brittaine Libbie
Bernard, Amada F.
Barry, Marguerite
Blake, Marion
Barnes, Nana
Berne Miss A.
Belmont, Daisy
Bourne, Dorothy Ross
Bennett, Mable
Boyne Hazel G.
Bonstelle, Jessie
Bowdin, Rae
Bennett, Mable
Beagarde Marie
Burdette, Madeline
Bentley, Irene
Blondin, Eleanor
Beatty, Maud
Childers, Grace
Clifton, Ethel
Corbett, Maud
Canard, Miss L.
Clark, Marie
Collin, Dorothy
Cullen, Mable
Clark Rachel M.
Crawford, Winnie
Clark, Leah
Cotters MaggieC
Clausen Sisters
Childs, Beulah
Chuse, Ella
Claire, Ina
Conette Juanita
Diamond, Jean
De Haven, Mrs. Geo. W.
Dupree, Maida
Dupray, Alice
Diamond, Mrs. Harry
Des Jarlais, Deline
De Trickey Coy
Delmar, Jennie
DeCamo, Mrs. Chas.
Dannengeld, Claudine
Douglass, Grace
Douglas, Lucia
De Long, Belle
DeLorme, Kittie
DeRoche Miss G
Dey, Ida
Dudley, Bessie
Dunbar, SadieA.
Drew, Frankie
Emmett, Grace
Evans, May
Elliot, Bessie
Emmerson, Bell
Earl, Lola
Eagle, Lottie
Easley Margaret
Everett, Ruth
Earle, Georgia
Eppe, Mrs. L. J.
Earl, Dorothy K.
Ford, Helen R.
Faustine, La Belle
Fredericks, Miss C.
Franklyn, Pearl
Forester, Helen
Fulton Mrs.J.F.
Freck, Marie
Graf, Miss H.
Gill, Ethel
Gill, Edith
Grant, Nettie
Graham, Lottie
Gilman, Elsie
Grant, Viola
Graves, Mrs. Judy
Gibbons, Edith
Glocker MrsChas
Garrison, Ella
Garrity Goldie
Grey, Ruby
Howe, Mame
Hill Mrs.Walter
Healy, Ella
Hart, Dora
Howards Misses
Hill, Mrs. Wm.
Haynes Beatrice
Howe, Lizzie
Holmes, Ethel
Healey, Kitty
Hurst, Kittie T
Hall, Lillian
Hamilton, Mrs. Wiley
Hansen, Marie
Howe Co. Laura
Hayes, Minnie
Herd, Mattie
Herman, Selma
Hayward Maude
Hall, Pauline
Hart, Helen
Hayward Maude
Hughes, Madge
Hall, Florence
Hern, Mattie
Hardy Elizabeth
Hunting Mollie
Hatfield MrsBen
Harr, Stella
Helk Miss Rio
Howe, Daisy E.
Jones, Miss G.
Jordan Marie E.
Jordan, Anna
Knox, Annie
Kelton, Jane
Kent, Dorothy
La Mar, Leona
Lockwood, Gladys
Lorraine Ithea
Lee, Alice
Love, Frances
Lewis, Cora
Livingston, Jess
Leigh, Mabel
Le Strange, Mrs. Jos.
Le Mar, Ada
Mantell, Grace
Marks, Zenita
Minerva
Muller Elizabeth
Maple, Audrey
Mack, Mrs.J.C.
Murray, Edith
Meyer, Bonnie
McGueevery, Mrs. E. M.
Miller, Alma
May, Beryle
MacLaughlin, Evelyn
Mahon, Lulu
McDonald, Pearle
Marsien, Anna
McDonald, Mattie
Miller, Victoria
Neville, Zenita
Noble, Tess
Nally, Mabel
Newell, May
Neville, Margret
Oskara, Mrs. Harry
O'Connor, Anna
Olcott, Vera
Pierce, Florence
Paige, Mabie
Phillips, Edna
Padden, Sarah
Parker, Eleanor
Rooney, Katie
Right, May
Rowe, May
Redding Mrs.Ed.
Richards, Allen
Raymond, Mabel
Russell, Viola
Riker, Jessie
Rosa, Bessie
Rice, Fanny
Ronca, Dora
Russell, Evelyn
Rober, Kathryn
Robinson, Grace
Raymond, Marie S.
Stone, Elinor
Scott, Carrie
Shirley, Blanche
St. Claire, Nola & Winifred
Severing Miss M
Stein, Mrs. J.
Siddons, Ida
Sol, Dena
Sanger, Marie
Sanford, EdithC
Sharp, Jessie G.
Shaws, Mrs. W.
Sherwood, May
Starr, Dot
Taylor, Lelia
Taylor, LizzieM
Thorndyke, Lillian
Van Dorn MrsW
Von Smith, Grace
Van Dorn, Minerva
Walch, Marlea
Wheeler, Florsie
William Mrs.AM
Wheeler, May
Walton, Leah
Watts, Lula
Wallace Florence
Weldon, Miss. Dean
Walsh, Mattie
Wilson, Helen
Winston Jeannie
Yarick & Lalonda Misses

GENTLEMEN'S LIST.

Avery, Arth. W
Adams, Will
Aredo, Jos.
Austin, Geo. E.
Ardell, W.
Admiraill Angelo
Athon, Robert
Andrus, Burt
Allen, R.
American Trumpeters
Alvera, Eddie
Adams, Clide
Adams Clarence
Aubrey, R.
Able, Chas.
Alton, Tomas
Alexander, Manuel A.
Adolph, John
Abramoff, Sig.
Alman, Dan
Alexander, R. W.
Angell, W. H.
Ardo, E.
Brennan, Geo.
Brill, Clair
Bailey, John
Benans, R.
Barrett, E. L.
Brollier, R. H.
Burns, Gene
Bramlett, Jimm
Bewley, HarryC
Byons, Jimmie
Brown, Willis
Bechtol, Frank
Browning, Mr.
Belford, Geo.
Burns Maur. J.
Beck, Ed. M.
Burton, Russell
Booker, Harry
Bistolfi, Joe
Bennett, H.
Brown, Clark D.
Bernard, Nat.
Ball, H.
Brandimit, Geo.
Bender, M. J.
Bryan, Wm. T.
Benton, Lew
Bourneman Albt
Bahmana, Chas.
Bragden, G.
Bair, J. Riley
Butler & Lamar
Bicknell, C. L.
Busch, Billy
Batelt, Paul
Brown & Wiltmont
Bodreau, S.
Banks, J. C.
Bryant, Tom
Berger & Perez
Bennett, Robert
Brumage & Clark
Belgarde, L. L.
Barrett Edmund
Burton, R. R.
Burton & Brooks
Benton, Fremont
Bond, Frederic
Barnes, E. B.
Bel, Paul
Burkner, Arthur
Blethen, Larry
Barton, Geo.
Blane, Joe
Brennans Musicl
Bowen, Mr. & Mrs. Chas. F.
Brewer, Chas.
Brown, G. H.
Banks, G. S.
Bowen, J.
Boyce, J. G.
Coleman, Tony
Cramer, E.
Crouch, Chas.
Carson, Walter
Cain, Arthur D.
Carroll, G. F.
Chipman, A. Z.
Crawford, Jack
Cowles, Chas. O.
Curley, Pete
Crane, Tom
Charman, FredC
Colgan, J.
Carroll, Joe
Clifton, H.
Creighton, Chas.
Criscinio, P.
Clifford, Geo.
Century Com. 4
Carson, Frank
Crouch, Lew
Clark, Herbert
Cook & Leybourn
Colby & May
Coleman, Jack
Clifton, Jos. D.
Carlton & Cavanagh
Carmody, Jas. F
Connor, Howard
Camp, C. N.
Chambers Harry
Coper, Bert o
Colby, Chas. E.
Christie Duo
Carlson, John
Clifford, Chas.
Cronin, Frank
Cebinos, Larry
Coste, M. R.
Carroll, Geo.
Clay, Clinton
Curtis, Allen
Claton Baumont
Carl, Frank
Clayton, Frank
Chicken TrustCo.
Cameron, Al.
Cartella, Verdi
Carroll, Chas.
Casad, Clarence
Chadwick, J. D.
Damon, Mr.
Dickerson, J. Fred S.
Drako, Howard
Donley, J. B.
Douglass Geo.W
Dimond, Geo.
Dunkhurst, Ed.
De Verne & Van
Dodson, Ben
DePew, Thos.E.
Denazetta, Leo
Didd, Wm. C.
Davis, W. H.
Daley, Jack
De Long, Wheeler
DeCrouchy WmJ
Drane, Sam
Deeley, Ben
Duggan, T. W.
Donnelly, Jas.
Dale, Chas.
Darling, Fred
Davis, Lester
Dunn, Jas
Daly, Allan K
Dupree, Mr & Mrs. Sully
Dawson, BaileyJ
Dion, Homer
Dennico, Jack
De Forest, Fred
Dodd, W. C.
Ellery Channing
Evans, Arthur
Eunis & Farrell
Emerson & Van Horr
Ernest, Frank
Earne, Eddie
Elton, Al.
Eldred, Gilbert
Everett, Jas.
Edwards H.B.V.
Eckert Family
Evart, Lawrence
Evans, Harry
Edwards, Earl
Ellwood, Geo. W
Fogarty, Frank
Fleming W. C.
Fulton, Jess B.
Felding & Wife, T.
Fowler, Louis
Faust, Eugene
Frederick, A.
Fulton, Arthur
Flewellyn J. A.
Foley, Eddie
Ford, Geo. F.
Fox, Will H.
Fredo, Geo.
Farnsworth, Walter
Foster Bros.
Forrester, Sid
Ford, John W.
Frosini, T. F.
Freeman, Lew
Feltus, Harry
Fern, Harry S.
Falk, Chas.
Fulton, Jas. F.
Freeman, Lew
Ferguson, Dick
Gillihan, Earl
Greeway, Henry
Guy, Geo.
Goddie, Jack
Greer & Warner
Garrity, Harry
Genter, Chester
Greenway, Hy.
Goodman, I. W.
Gregg, Frank
Gagnon, Bert
Greene, L. L.
Godfrey, Lew
Gordon, Ed.
Goodwin, Ted
Gaffy, Wm.
Griffin, Ralph
Gilday, M.
Gillispie, Adam
Granville & Mack
Griffin, FrankV.
Gagnon Pollock Co., Mgr.
Galvin, Jas. A.
Gaffy, Wm.
Glynn, Nick
Goins, J. H.
Guyer, Chas.
Gregory, F. L.
Gillette, Fred
Gildeon, A. B.
Gerlach, Chas.
Gauvard, Frank
Gillespie, Adam
Gay, Daniel
Hassan Arabs, Hadji
Hallen, Philip
Howard, Ed.
Higley, Earl
Hubbard, A. D.
Houston, Jas.
Hillen, Mort E.
Holmes, Stuart
Hilton, Wm.
Hefron, T.
Haldeman, Russell
Hale, Willie & Brother
Hogan, Ernest
Hill & Ackerman
Howard, Chas A
Hammond, F. H.
Howard, Harry
Hoyt, Leonard B
Howard, Sam
Hastings, RobtB
Holmes, Stuart
Harrington, Hal
Hathaway, C.
Harvey, Harry
Hart, Billy
Hayden, J. C.
Homan, Fred
Howard, Geo. F
Holman, Arthur
Henderson R. F.
Heiman, Harry
Hardman, Leo
Hogan, Jos. W.
Harrington, Ernest
Ince, Thos.
Irwin, Jack
Johnson, Chris
Johnson Chas.D.
Jacobs, Chas. M
Johnson, JackL.
Joyner, Harry
Jacobson Sydney
Judge, Todd
Jones, H.
Johnson, G. C.
Ingers Frank P
Jordan, W. C.
Judges, The 3
Jekyll & Hyde
Jacobs, Geo.
Jerome, Von
Johnson, Joe
King, Ed. B.
Kroneman, E.
Kennedy, Mike
Kerr, C. H.
Kratons, The
Kenneley, Pete
Kelly, F. M.
Karp, Sol
Kyle, Jack
Kunsley, J.
Kohn, Chas.
Kelly, Walter
Kruger, J.
Kelly, Chas. J.
Kines, Henry
Knill, Milo J.
Kleemichen E.R
Kennedy, C. C.
King, Chas. & Nettie
Kubeler, Chas.
Kramer, Fred
Knight, Fred E.
Kelcy Co., Alf.
Kimball, Julius
Knights, Fred
Killoll, Phil A.
Kellam, Lee J.
Kiesegling, Rich
Keeler, Ed. F.
Kellard, John E.
Livingstone C.H
Le Clair, John
Lingard, Nelson
Long, Frank E.
Leon, Ed.
Lotti, Wm. A.
La Drew, Paul
Lee, Albert J.
LaTier, HarryC.
Lawrence Harry
Lowe, Wm.
Lingham, M. E.
Longee, C. S.
Lloyd, G. E.
Lucier, Paul
Lindner, MarkE
Lucas, Ed. & Hazel
Leoni & Leoni
Leffel, F.
Le Fevre, Mr.
Laird Claude G.
Lean, Hall L.
Lambert, Jack
Lee, Prof.
Lucier, Fred
Le Compte
La Mar, Harry
Lowande, Oscar
Le Roy, Jack
Lingard, Nelson
LaMont Fred H
Le Roy, Bob
Lee, Richard L.
Lewis, J. Earl
Levin, Percy H.
Lewis, Geo. C.
Lambert, E. A.
Leonard, J.
La Vanion, T.
Lyster, A.
Mantell Westley
Mealy, Sig. C.
MacKenzie, D.
McCulough Paul
Marlon, Geo.
Melcombe, Ed.
Merritt FrankR.
Martin & Doyle
McNair, John
Mack, Dan
Mutchler, Fred
Marshall, Jack
Munro, C. P.
McCaffrey, Danl
Millionaire Detective Co.
Masse, Ed.
Morrison & Sterling
Mitchell, G.
Meens, H.
Martinetti D. W
Mowatt, B.
McNally, Thos.
Malaussene, Henri
Mayo, L.
Manzer, C. C.
Manners Harry
McNair, W. P.
Meeker, Wm.
Mossey, Jas.
Marshel, Jack
McNair, Mr.
McEvoy John H.
Mack, Mr.
Morkan, Wm. F
McKenzie JohnM
Miller, L. Frank
Mack, Tony
Merlin, Albert
Mathews & Davenport
Mitchell & Browning
Miltons, The
McGreevy, Jas.
MacLarens, Mus
McCarthy, Phil
Mulvey, Ben L.
Meehan, Wm. L.
Mackay, Lawrence
McCarvers, Howard
Melrose & Elmer
Mack, John
Miller, Fred P.
Mitchell, E. P.
Martin, M. B.
Nevarro, Jos.
Nason, Mert D.
Nelson & Gates
Newall, Willard
Norberg, Robert
Nelson, Al.
Nelson & French
Norris, Wesley
Nickle, Harry J
Nevins, Harry
Newell, A. E.
Nye, Tom F.
Nelson, Billy
Nibbe, Ed
Newton, B. S.
Olympic Quartet
Olive & Mac
Owens, J. E.
Oleevier, Paul
Oliver, O. L.
O'Hara Geoffrey
O'Hara, John D
Preston, John A
Peddrick, Lloyd
Provencher, Ernest
Price, Fred
Picolo Midgets
Price, Jas.
Palmer & Lewis
Pieper, Geo.
Pierce, Frank C.
Patterson Robt.
Price, W. E.
Phillipi, A.
Presselle
Payne, Jas.
Pearl, Lew
Parker's Dog Circus, Harry
Pilling, Wm.
Pinard, Al.
Pooling, Albert
Pauline, J. R.
Onima, C. J.
Quigley, Bob
Queen, T. C.
Roach, Arthur
Rosiyn, Fred A.
Reese, D. G.
Robinson, Thos.
Renwardin, Mr. & Mrs.
Rosen, Jas. E.
Reid, Billy
Riano, Jack
Raymond, M. B.
Reed Sam T.
Rinehart Bros.
Ray, Lee
Reidy & Currier
Rogers, E. C.
Rose, Herman
Rarton, Carl F.
Richmond, J. A
Rapp, H E
Ryland Chas.
Rogers & Deeley
Robision, Fred
Robbins, L. H.
Rice, Jas.
Radcliffe, C. J.
Radcliffe & Belmont
Roland, J
Smith & Dapo
Stowell, Albt R.
Stevens, Leo
Smith J Murray
Stuart, Arthur
Smith, E. J.
Shields, Leo
Stephens, Mr.
Sinclair's Dog Circus
Staunton, Pete
Stein, E. K.
Shaw, M.
Shropshire C.M.
Shafer, Chas.F.
Snow, A. W.
Sweatman, Willis P.
Snyder, John F.
Schrieber W. H.
Scott, Thos.
Schultk Fred J.
St. Onge, Fred
Stuart & Malcomb
Stammers Frank
Searles, Arthur
Schooley, Ed.
Sully, Geo.
Scammon, A. Q.
Stout, EugeneW.
Stevens Will H.
Smith, Otto
Schmidt Fred R
Searles, Arthur
Smith, Chas. E.
Story, M. D.
Shapiro, Harry
Simpson, Ivan F
Seymour, F. V.
Sidonia, T.
St. Elmo, L.
Shaw, W. J.
Snyder, G. B.
Tessier, Wm.
Thebus, Will
Teel, Geo.
Tate, F.
Toumbulaker, John
Teegarden, Grover C.
Tanner, Jas.
Trainor, Jack
Titus, F. J.
Taylor, B.
Toney, Tony
Thomas Richard
Valadon, Magic
Vodery, W. H.
Van Everys The Voce, Tom
Vincent, Jack
Vervalin, Great
Von Haut, Geo.
Vernon, Carl
Wenbill & Woulfe, W. H.
Wentworth, Edwin F.
Wilbur, C. R.
Whitlenw, Artie
Wertz & Judge
Welsh, Lew J.
Welch, Geo.
West, DeForest
West, Chas.
Welch, Ben
Wartenberg Paul
Wolf, Mr.
Whittier, F. L.
Wisenann, J. C.
Williamson, R.
Warner, Harry
Wright, Edward
Waldron, Harry
Wilson Harry
White, Joe
Warren Fred
Weller, Ted
Wilber, A. R.
Walton, O.
Williams, O. H.
Weston, Willie
Worsley Wallace
Williams, H. L.
Ward, Harry
Woods Arthur J
Wolf, Jack
Wilson & Moran
Webb, Leslie P.
Wilson, J. Ross
Wilson, Wm.
White, Joe
Wilson, Ross C.
Woulfe, W. H.
Wright, Elba E.
Walker Frank
Wren, W. C.
Yale, Francis
Yard, Geo.
Zera, Ed.

SEE NOTICE AT HEAD OF LIST.

J. BERNARD DYLLYN, From BROOKLYN, N. Y.

Keeping away from Broadway,
And the salaries they cut away.
1906 I left New York,
Broadway then was on the pork.
The Earl and the Girl cured me.
I took 36 weeks for S. and C.
Mozart then fell in line
With 10 more weeks,
And no chorus shine.

In N. Y. they get you to create a part
Then chorus man he gets his start.
I want no such position;
It makes you have a mean disposition.
For a burlesque show, I once did fall,
But coffee and cakes is a better stall.
For a property man that knows it all.
Variety raps they do me good,
Weber and Rush City is Melins' food.

PENNSYLVANIA.

Pittsburg.—At the Nixon this week, Hattie Williams. Last week John Drew played to good business. Mrs. Leslie Carter 24-29.

GRAND.—This week: Marcel's living pictures; Bijou Fernandez, Claremont's animals, Joe Maxwell and company, Matthews and Ashley, Belleclaire and Kreamer, Linton and Lawrence, Paula Croix, Leon Rogee, the Zarnes, Winans and Casler, Robertson and Fanchetti, Three Mitchells, and the cinematograph.

DUQUESNE.—This week, "The Time, the Place and the Girl," featuring Arthur Deagon. Last week Mrs. Fiske played to good business. Ben Greet Players 24-29.

ALVIN.—This week, "Mrs. Wiggs of the Cabbage Patch." Last week George Sidney was liberally patronized. Laura Burt and Henry Stanford, in "The Walls of Jericho," 24-29.

BIJOU.—This week, "Broadway After Dark." Last week Keljar and Thurston packed the house. The Smart Set 24-29.

BLANEY'S EMPIRE.—This week, Kathryn Purnell, in "Sapho." Last week "Little Heroes of the Street" was liberally patronized. "Happy Hooligan" 24-29.

GAIETY.—This week, Phil Sheridan's City Sports, introducing the Great Ellis-Nowlin Troupe. Last week the London Belles packed the house. The Seven Mowatts presented their juggling act, and were a decided hit. Dainty Duchess Co. 24-29.

ACADEMY OF MUSIC.—This week: The Strolling Players. Last week the Colonial Belles gave a good show to the usual large houses. Friday night Manager Williams presented a surprise. Several local people appeared and the patrons enjoyed a good laugh. Some of the chorus girls appeared to good advantage, and Mr. Williams is thinking of making Friday night a special night for the amateurs. Rialto Rounders 24-29.

FAMILY.—This week: Minerva, the Lady Handcuff King; Shrewsbrook and Berry, Musical De Fays, Dempsey and Forsythe, Lulu Thiese, the Ridges, Cyclo and Rochelle, Yvonne Miller, Tom Lewis, and the moving pictures.

HIPPODROME.—This week: Nevins and Kane, Alexander and Smith, Charles Ren, Fenton, Hill and Moquinne, Fagan and Merriam, Charles Adams, the Martins, Elwyn and Lynne, Edwin Wagner, and the moving pictures.

LIBERTY.—This week: Geraldine McGleann and company, the Goyt Trio, the Great Tanna, Mack Bros., Irene Trevette, and the Libertograph.

NOTES.—At the East End Casino: Don Saydlo, Margie Addis, Eddie Horan.....At the Allegheny Casino: J. W. Bingham, Bell Verna, Kitty Bingham, and the Three Auburns....At the Allegheny Variety: The De Arnos, Gus Burton, and Ardberg and Wagner.

Altoona.—At the Mishler (J. C. Mishler, manager) "Happy Hooligan's Trip Around the World" had a well filled house Feb. 10. Wm. H. Crane had a big house 13. "My Wife's Family" did well 14. "An Old Sweetheart of Mine" 15, "Faust" 17, Lillian Russell 18, "A Royal Slave" 19, "Fatty Felix" 20, Geo. Sidney 21, "Under Southern Skies" 22.

GRAND (Silverman Bros., managers).—Week of 17: Carr's performing bears, Alf. Cahn, and the Flying Ladie.

CASINO (Julius Barron, manager).—Week of 17: The Pelottes, the Great Crowley, and moving pictures.

NOTES.—Ernest Hogan was booked at the Mishler for 11, and the Tuxedo Burlesquers, 12, both were canceled, and moving picture shows were given instead, with amateur contests included.....Mlle. Theo, known in private life as Grace F. Van Dern, snake queen, who appeared at the Grand Theatre, week of 3, and James A. Orr, treasurer of the Wallace & Hagenbeck Shows, were married here 7. They left for New York 9, for two weeks, when Mrs. Orr will go to California to join the Sells-Floto Circus, and Mr. Orr will join the Wallace-Hagenbeck Shows for the season.....In the letter from Altoona, last week, the name of Henry B. Haines was given as leasing the Lyric Theatre. It should have been Henry B. Harris. The date of opening is now said to be March 16.....The Silverman Brothers announce that they will begin the erection of their new vaudeville theatre April 15. The house will be located at Eleventh Avenue and Fifteenth Street, and will be constructed on the plans similar to the Majestic Theatre, Johnstown, Pa. It will be one of the best arranged houses in the State, and will have a frontage of 40ft., and 120ft. deep, with a seating capacity of 800 people, and will cost $25,000. The name of the theatre will be the Majestic.

Johnstown.—At the Majestic (L. B. Cool, manager) week of Feb. 17: Mr. and Mrs. Mark Murphy, Frederic Voelker, Delmore and Lee, Warren and Blanchard, Mareena, Nevaro and Mareena, the Village Choir, Hallen and Hayes, and lifeograph moving pictures.

GLOBE (J. G. Foley, manager).—Week of 17: The Musical Pierces, George Foster, Beach and Beach, and moving pictures.

AMUSE U (Ike Silverman, manager).—Week 10, Sober Sue and moving pictures drew large crowds.

CAMBRIA (H. W. Scherer, manager).—Lill

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MASSACHUSETTS.

Boston.—The Rogers Brothers, at the Hollis Street, are the only newcomers at the first class houses this week. Other shifts are: "The Card King of the Coast," at the Grand Opera House; "The Bohemian Girl," at the Castle Square; "Paul Revere," at the Bowdoin Square, and the usual weekly changes at the vaudeville and burlesque houses, and the museums and picture machine resorts. Attractions to continue are: Julia Marlowe, in repertory, at the Majestic; Elsie Janis, in "The Hoyden," at the Park; "Brewster's Millions," at the Colonial; "The Man of the Hour," at the Tremont, and "Wine, Woman and Song" at the Globe.

HOLLIS STREET (Isaac B. Rich, manager).—The Rogers Brothers begin, on Feb. 17, a limited engagement. The Bank Officers' Association presented "The Boy and the Girl," a musical comedy, by Richard Carle and M. L. Heartz, during the past week. The piece seemed to go well, and may be given a try-out on the professional stage.

MAJESTIC (A. L. Wilbur, manager).—Julia Marlowe is now in her second and last week of excellent business. The repertory for the week: "Romeo and Juliet," "Gloria," "When Knighthood Was in Flower" and "As You Like It." Eddie Foy, in "The Orchid," 24-29.

PARK (Chas. Frohman, Rich & Harris, managers).—Elsie Janis scored a decided hit in "The Hoyden" to S. R. O.

COLONIAL (Chas. Frohman, Rich & Harris, managers).—"Brewster's Millions," with Edward Abeles, did capacity 10-15. The play is here for an indefinite run.

TREMONT (Jno. B. Schoeffel, manager).—"The Man of the Hour" will remain until May. S. R. O. rules.

GLOBE (Stair, Wilbur & Nicolai, managers).—"Wine, Woman and Song," with Bonita, remains for a second and final week, 17-22. Good business is reported. Williams and Walker 24.

GRAND OPERA HOUSE (Geo. W. Magee, manager).—"The Card King of the Coast" this week. Last week, "From Sing Sing to Liberty," with Cunning, attracted big crowds. Next week, the Russell Brothers.

CASTLE SQUARE (Boston Stage Society, managers).—The stock opera company will open its last week of the season on Thursday evening, 13, with "The Bohemian Girl." The double bill, "Cavalleria Rusticana" and "Pinafore," was well presented last week. Charles Miller will inaugurate a season of dramatic stock productions on Thursday evening, 20. Mr. Miller was formerly leading man of the Lothrop Stock Co.

BOWDOIN SQUARE (G. H. Lothrop, manager).—The Lothrop Stock Co., headed by Charlotte Hunt and Arthur Maitland, in "Paul Revere," this week. "Lured from Home" enthused throngs. "A Ragged Hero" next week.

KEITH'S (B. F. Keith, manager).—Vesta Victoria heads this week's splendid bill. The show includes: Horace Golden (second week), "Princess Trixie," Exposition Four, Zazell-Vernon Troupe, Charles and Fanny Van, Coombs and Stone, Murphy and Francis, Elsie Boehm, Latoy Bros., Jeff and La Vern Healy, Seebach, Waters and new motion pictures.

ORPHEUM (Percy G. Williams, manager).—Week of 17: Julian Eltinge, Will Dillon (second week), Agnes Scott and Horace Wright, Four Singers, Hilbert and Warren, Four Casting Dunbars, Harry Corson Clarke and company, Hilt and Sylviany, Tennis Trio, and animated pictures. This house is always crowded.

HOWARD (Jay Hunt, business manager).—The High Jinks Burlesquers this week. West and Williams, Beatrice Harlowe and company, James Doherty, Three Variety Girls, and Ali and Peyser. The big house bill will include: Terry McGovern and Young Corbett, Four Comrades, the Vynos, Dawson and Whitfield, Miraculus and Bowen, Mike Scott, Deaux and Gray, and the Howardscope. The Champagne Girls did well last week. The Lady Birds next.

PALACE (C. H. Waldron, manager).—This week, Casino Girls Co. There is also a first class bill of specialties provided by the house. The fine show given by the High Rollers was well attended last week.

COLUMBIA (Harry N. Barren, manager).—Watson's Burlesquers 17-22, with Swan and Bambard. During the past week, Williams' Ideals prospered deservedly. Next week, Champagne Girls.

LYCEUM (G. H. Batcheller, manager).—This week, the Mardi Gras Co. In the olio: Mr. and Mrs. Sydney Stone, Lee Allen, Cassie Bernard, Chas. C. Relyea, the White City Quartette, and Kitty Clements. The sterling entertainment furnished by Waldron's Trocaderos was enjoyed by packed houses. Next week, the Knickerbockers.

AUSTIN & STONE'S MUSEUM (A. B. White, manager).—In curio hall: La Belle Rosa and Turkish dancers, Hornman, magician; Aline, upside-down trapezist; Hindoo Hofer, mystifier; Trixie, snake queen, and John Topp's Band. Two big shows are given in the theatre by Rockwell and Rich, Davene and Shurtz, Norma Phara, Taylor and Foster, the Manhattan Girls, Tom Meadows, Vera Belasco, Mickey Finn, and latest moving pictures.

WALKER'S MUSEUM (L. B. Walker, manager).—Rusha, the handcuff king; Burkhardt, magician, and Pariello, juggler, are chief curio hall cards this week. In the theatre are: Labello, Hayes and Lamont, Nina Searles' Red Raven Girls, and moving pictures and illustrated songs. Manager Walker has disposed of his Gloucester house to Narwitz Bros., of Chelsea, Mass.

NICKELODEON (W. H. Wolfe, manager).—The stage entertainment, Dollie Clifford's Burlesquers, illustrated songs 17-22.

NOTES.—Leslie Harris, monologist, will give three recitals in Steinert Hall, 20-22. .....Mme. Calve and company will give a concert in Symphony Hall afternoon of 22. .....The Handel and Haydn Society, Emil Mollenhauer, conductor, will present Verdi's "Requiem," in Symphony Hall, 23.....Boston Lodge, B. P. O. Elks, No. 10, held its annual banquet in Faneuil Hall, 19....."The Mirrors of Thule," a comic opera, by two local amateurs, will be produced in Jordan Hall, 17-22, under the auspices of the Boston Knights of Columbus.....Col. White, of Austin & Stone's, has planned an elaborate flag display for Washington's Birthday. .....Nat Burgess, well known here, formerly in amusement circles, is now in charge of the new Old South Theatre, one of the largest picture and song resorts in the city. .....The other picture shops doing capacity are: Comique, Dreamland, Hub, Premier, Court Square, Unique, Joillette, Star, Lyric, Gem, Pastime, New Washington and Magic.

Lynn.—At the Lynn (F. G. Harrison, manager) Daniel Ryan Co. played to good business week of Feb. 10. The house moving picture show, S. Gld big business. "Quincy Adams Sawyer" 17-22, Avery Strong Co. next.

AUDITORIUM (Harry Katzes, manager).—Current: Julia Ring and company, the Three Nightingales, Alexis and Schall, Quigley Brothers, Ziska and King, Florence Saunders, Kitamura's Japs, and vitagraph.

GEM (C. W. Sheafe, manager).—Here: Robinson and Wilson, Alton, Flo Briggs, George Buregard, Mason and Hamlin, and the motion pictures.

OLYMPIA (A. E. Lord, manager).—This week: Harrison Trio, McGinnis Brothers, Charles Farrell, Ruthena Belmar, Tom Clifford, Eva M. Monk and Winnefred Payson, and moving pictures. George R. Hilliz, a former well known St. Louis dramatic man, is on the staff of the executive department of this theatre.

EMPIRE, SALEM (D. J. Landry, manager).—Harvey Stock Co. 17-22.

SALEM, SALEM (D. J. Landry, manager).—Moving pictures, with Gorman and Gorman, the McLane Sisters and John J. Jordan.

NORRIS—Walker's Auditorium, Gloucester, has been sold to the Narwitz Bros., of Chelsea, who have opened it as a moving picture theatre.....The Pastime, under the management of H. J. Bayley, presented the Burns-Moir fight pictures to big business week of 10. More sporting pictures this week.....All picture theatres report excellent business.....Manager Eddie Murray, of the Crystal Palace, is putting a new front on his house, of a fancy pattern....Henry Lee, the Hebrew impersonator, notified his friends last week, while at the Auditorium, that he is soon to start on a European trip. He will be absent some time.

Fall River.—At the Savoy (Wm. D. Reed, resident manager) Prescelle, the hypnotist, pleased large audiences Feb. 10-15. Specialties by the Knox Brothers and Helene, Mavolio, Henry Wainman and Edward Noonan were well received. Circle Montpelier (local) 19, Francis McMillan 20, "Uncle Tom's Cabin" 21, 22, Kirk Brown Co. 24-29.

ACADEMY OF MUSIC (Wm. D. Reed, resident manager).—Mildred and Rouclere, 10-12, pleased greatly. "A Desperate Chance," 13-15, played to good business. "Her Mad Marriage" 20-22.

SHEEDY'S (Chas. E. Cook, manager).—Week of 17: Genarro's Band, Alfred Kelcey and company, the Mozarts, Barry and Hughes, Lillian Tyce, La Vine and Leonard, Langweed Sisters, and cameragraph.

NICKELODEON (Jas. F. Mason, manager). Week of 17: Fagan and Dugan, Grace Toledo, Charles Morris, Mason and Doran, and optiscope. Business is good.

NOTES.—Premier (Eugene Perry, manager), moving pictures and illustrated songs are doing excellent business.....Scenic (Lewis N. Boas, manager) moving pictures and illustrated songs, by Sadie Graham, pleased good houses.....Puritan (Hill & Hooper, manager) continues moving pictures and illustrated songs. Satisfactory business is reported.

PENNSYLVANIA.

Philadelphia.—The only changes at the down town houses the current week are William Faversham at the Forrest, and William Collier at the Broad.

BROAD (Nixon & Zimmerman, managers).—Wm. Collier, Feb. 17-29, in "Caught in the Rain." Fritzi Scheff, in "Mlle. Modiste," concluded, 15, a two weeks' stay to crowded houses.

GARRICK (Frank Howe Jr., manager).—Wm. Faversham, in "The Squaw Man," 17-19. Rose Stahl's phenomenally successful four weeks' stay in "The Chorus Lady" ended 15.

ADELPHI (Messrs. Shubert, managers).—"Nearly a Hero" has been whipped into fine shape and the show went with a vim, with fine houses in attendance last week. Sam Bernard and Ethel Levey are in high favor with the audiences. The third and final week begins 17. Margaret Anglin, in "The Awakening of Helena Ritchie," 24.

LYRIC (Messrs. Shubert, managers).—Frances Starr, in "The Rose of the Rancho," starts 17, her fourth and final week. Attendance continues good. "The Top o' th' World" 24.

FORREST (Nixon & Zimmerman, managers).—"The Round Up" drew big houses last week. The second week starts 17.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, managers).—Montgomery and Stone are now in the fourth and final week, in "The Red Mill." S. R. O. rules. "The Right of Way" next.

WALNUT (Frank Howe Jr., manager).—"The Heir to the Hoorah" starts its second and last week 17. Amelia Bingham next.

GRAND OPERA HOUSE (Stair & Havlin, managers).—The Four Mortons gave their first local view 17 of "The Big Stick." Last week David Higgins drew fine patronage. "The Bad Boy and His Teddy Bears" 24.

PARK (F. G. Nixon-Nirdlinger, manager).—Kellar begins a fortnight's stay 17. Al. G. Field's Minstrels gave a fine show last week to excellent patronage. Thomas E. Shea next.

BLANEY'S (J. P. Eckhardt, manager).—"Bedford's Hope" 17-22. Russell Brothers did big business last week. "A Fighting Chance" follows.

NATIONAL (Jos. M. Kelly, manager).—Joe Hortiz, in "Our Friend Fritz," 17-22. Martin's "Uncle Tom's Cabin" won favor with houses of fine proportions. The Four Huntings 24.

GIRARD (Miller & Kaufman, managers).—Jessie Bonstelle begins, 17, a four weeks' engagement, opening with "The Love Route." "The Candy Kid" was popularly received last week, to big returns. "Mistress Nell" 24.

PEOPLE'S (F. G. Nixon-Nirdlinger, manager).—"An Outlaw's Christmas" 17-22. "Since Nellie Went Away" drew appreciative audiences 10-15. "Anita, the Singing Girl," follows.

HART'S (John W. Hart, manager).—"Lottie, the Poor Saleslady" 17 and week. "The Curse of Drink" had fine returns last week.

CHESTNUT (Grant Laferty, manager).—The Orpheum Players, 17-22, in "His House in Order." "Why Smith Left Home" was capitally done last week, to big returns. "The Prisoner of Zenda" follows.

FOREPAUGH'S (Miller & Kaufman, managers).—Eugenie Blair, at the head of the Forepaugh stock, in "The Kreutzer Sonata," 17-22. Last week the star was warmly welcomed in "The Straight Road," Henry C. Brown giving excellent support. "The Sorceress" 24.

STANDARD (Darcy & Speck, managers).—The stock offers, 17-22, "When the World Sleeps." "Carolina" was received with favor last week to nice business. "Bertha, the Sewing Machine Girl" 24.

EMPIRE, FRANKFORD (Standford & Western, managers).—The stock, in "The Power of Love" 17-19, and "At Valley Forge" 20-22. "In Sight of St. Paul" and "Why He Divorced Her" drew excellent patronage last week.

KEITH'S (H. T. Jordan, manager).—Grace Van Studdiford is the big feature 17-22. Others are: Wilfred Clarke and company, the Blonde Typewriters, the Willy Pantzer Troupe, Felix and Barry, Johnny Johns, Cooper and Robinson, the Cottrell-Powell Troupe, Mr. and Mrs. Fred Lucier, the Musical Craigs, Alexander and Scott, Snona, Ranzetta and Lyman, and the kinetoscope. Business was big last week.

MAJESTIC (Wm. J. Vaill, manager).—The Middleton-Barbier Co., augmented by the services of Adra Ainslee and Florence Roberts, in "A Game for Two," is the big card week of 17. Others are: Mabel Berra, Campbell and Lorenzo, Aldo and Vannerson, the Myers Sisters, and moving pictures.

TROCADERO (Fred Willson, manager).—California Girls week of 17. La Belle Marie and the Heumanns are the features in the olio. The New Century Girls had crowded houses last week. Edmond Hayes 24.

BIJOU (Geo. W. Rife, manager).—The Rollickers 17-22, with: Watson and Cohan, Ed. Morton, Kathryn and Violet Pearl, Grace Patton, Alfred Hall, Eddie Barto and Joe Mills. The Yankee Doodle Girls were a potent drawing card. Washington Society Girls next.

CASINO (Elias & Koenig, managers).—The Big Sensation Co. 17 and week. Harry Bryant's Extravaganza Co. faced good houses last week.

NEW GAIETY (Chas. L. Walters, manager).—The Trans-Atlantics this week. The vaudeville numbers include: Lizzie Freligh, Kalinowski Bros., Norma Bell, Fitzgerald and Quinn, Raynor, Whitely and Killion, and the De Graf Sisters. The Batchelor Club Girls enjoyed profitable patronage last week. French Folly Co. next.

ELEVENTH STREET OPERA HOUSE (Frank Dumont, manager).—This week's bill includes: "The Red Mill Holland Girls," for the first time. "The Vandergilt Wedding" continues, while the olio and first part have been freshened up with new songs and gags.

NINTH AND ARCH MUSEUM (T. F. Hopkins, manager).—Princess Wee is continued in the curio hall week of 17, in addition to the Apache War Dancers, Flo Austin, rifle shot; Arthur Buchman, cartoonist; Jerry Thompson, whittler, and Mlle. Ducrow, illusionist. In the theatre will be seen, for the first time, the moving pictures of the Burns-Palmer fight, La Donna, Short and Morrison, Rekab Bros., Kittie Hoffman, and Lubin's cineograph.

NOTES.—The members of the Philadelphia Orchestra were in a bad railroad wreck on the Baltimore and Ohio Railroad on Feb. 13. The orchestra had given a concert that evening in Wilmington, Del., and *en route* to this city their special ran into a freight train near Chester, Pa., which resulted in the death of two of the engine men, while at least twenty-five of the orchestra were injured more or less. Conductor Carl Pohlig was severely shaken up, and will probably be confined to a hospital for some time. A number of the other members sustained injuries that will prevent them appearing in public for a while. As a result of the accident a concert, scheduled for the matinee on Feb. 14, at the Academy of Music, was postponed, and the probabilities are that several of the other concerts will also have to be postponed....George Booth, for many years connected with the Walnut Street Theatre, has taken an executive position with the Shubert forces at the Adelphi and Lyric Theatres.....George Nox McCain lectured, 14, at the Academy of Music, on "Savage Europe."....The local Treasurers' Club has subscribed to two boxes for the New York Treasurers' Club benefit this week. Several of the boys will run over to the metropolis on the night of the affair... The celebration of the one hundredth anniversary of the opening of the Walnut Street Theatre will not take place until the Spring of 1909, when Manager Frank Howe intends to have a succession of features to mark the notable event.

Easton.—At the Able Opera House (Chester Rice, manager) Himmelein's Ideals, week of Feb. 10, did good business. Charles K. Champlin Co. 24-29.

ORPHEUM (Fred Osterstock, manager).—Business continues excellent. Eph Thompson and his elephants proved a great drawing card 10-15.

OHIO.

Cincinnati.—Two native sons of this Queen City of the West—Howard Saxby Jr., author, and Herman Bellstedt, musician—figured in "the" Thespian event of the week. They are jointly responsible for "The Mahatma," a lyric comedy, in prologue and two acts, which was given its premier at the Auditorium, Feb. 10. A large and pleased audience witnessed the production. The story is out of the ordinary. Mrs. John Jaspar tires of the hum-drum of everyday married life, and becomes infatuated with the doctrines of Aurelio Vespucia, a long haired disciple of culture. Jaspar, a club man, jealous of the culturist, collapses in a fit of rage, seemingly dies and is buried. Grave diggers resurrect him the night after the funeral, and he comes out of his trance. He seeks his old friend, Samuel Sudbury, and in the latter's apartments, is evolved the plot. Jaspar assumes the role of Lallyan, the Hindu Mahatma. He enters the field of faddists, falls in love with his own wife, and succeeds in cutting out Vespucia. Mrs. Jaspar returns the passion of the Mahatma, and revelation of the truth provides the climax. A love affair between Lieut. Philip Crane and Louise Jaspar, daughter of "The Mahatma," is an incident of the story. "The Mahatma" sparkles with good numbers, and the book is full of gems of humor and satire. "The Great I. T.," "I'm Known as Lallyan," "The Motor Veil," "The Chimpanzee" and "Fanchette" were received with special favor. The presentation was made by the pupils of Oscar Ehrgott's School, and lacked, of course, the polish of a professional setting, Ernest Simon, Clara Nordloh and Clara Taylor Fahlbush carrying off the honors. A New York hearing is a prospective event. Saxby is associate editor of Saxby's Magazine, and Bellstedt is nationally known as the cornettist of Bellstedt's Band. Both were called before the curtain at the close of the last act. The original cast: John Jaspar, Ernest Simon; Aurelio Vespucia, Walter L. Woycke; Samuel Sudbury, Alfred Duchemin; Lieut. Philip Crane, Edward Henke; Sparks, Jas. Hughes; Mrs. Jaspar, Clara Taylor Fahlbush; Louise Jaspar, Clara Nordloh; Felice, Julia Sage Fayhe.

GRAND OPERA HOUSE (Rainforth & Havlin, managers).—Robert Mantell Feb. 17-22. Last week Raymond Hitchcock was given very cordial treatment in "A Yankee Tourist." Business was good. Marie Doro, in "The Morals of Marcus," 24.

LYRIC (Heuck Opera House Co., directors).—Arnold Daly, 16-22, in "My Mamie Rose." Last week, "The Time, the Place and the Girl" enjoyed much prosperity. "The Beloved Vagabond" 23.

OLYMPIC (Geo. F. & Luella Forepaugh Fish, managers).—"Soldiers of Fortune," 16-22, by the Forepaugh Stock Co., after a very delightful week of "In the Bishop's Carriage," in which Ida Adair presented a character toned with artistic effectiveness. Hershell Mayall was good as William Latimer. Business was good. "Are You a Mason?" 23.

COLUMBIA (Anderson & Ziegler, managers).—Master Gabriel and George All are due 16-22. Others are: Almont and Dumont, Bissett and Scott, Carlin and Otto, Conn, Downey and Willard, Agnes Mahr, Eva Mudge, and Rosaire and Doretto. "Silvers" Oakley was the pantomimic star of last week's bill, and with Charles Siegrist, put on a good act.

WALNUT STREET (Anderson & Ziegler, managers).—"The Vanderbilt Cup" 16-22. Chas. Grapewin and Anna Chance were magnets last week, in "The Awakening of Mr. Fipp." Tillie Sallinger, Luke Sylvester, Fred Wayne, Loretta Marshall, Angie Quade and Queenie Wilson were prominent in support. "Me, Him and I" 23.

HEUCK'S OPERA HOUSE (Heuck Opera House Co. & E. D. Stair, managers).—"Happy Hooligan's Trip Around the World" 16-22, after a week of "Broadway After Dark," in which Harry Fields and Mildred Stoller carried off the honors. Sadie Fields was cute as the waif. Rose Melville, in "Sis Hopkins," 23.

LYCEUM (Heuck Opera House Co. & E. D. Stair, managers).—"It's Never Too Late to Mend" 16-22. Marion Ballou was magnetic in "The Little Organ Grinder." A Cincinnati boy, George Zwick, was in the cast, and with Marie Costello, Alma Chester, Annie Lehr and Edwin McKim, attracted special attention. Business good. "Lost in New York" 23.

PEOPLE'S (Heuck Opera House Co., directors).—The Nightingales 16-22. The Rialto Rounders last week did nicely. Kentucky Belles 23.

STANDARD (R. K. Hynicka, manager).—Parisian Widows 16-22. The Bowery Burlesquers were good cards last week. Ben Jansen, Mul Clark, Harry Koler, Neely Limbach, Arthur and Ella Miller and Carmelita D'Elcedere were among those who pleased. Rose Sydell's London Belles 23.

GOSSIP OF THE LOBBY.—Frank R. Robertson's series of travelogues, at the Lyric, proved a profitable diversion, and Arthur M. Peck is to begin another run of Sunday afternoon picture talks by offering, 16, "The Storm Heroes of Our Coast".....Douglas Boxall is going to Knoxville, Tenn., to fill an engagement.

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THE MAN WHO CANNOT BE ELECTROCUTED.

THE SENSATION OF EUROPE, CIRCUS SCHUMANN. BERLIN, FEB. 1.

RICHARD PITROT, General Representative.

Theatrical Mechanical Association.

Secretaries Are Invited to Make Use of This Column from Time to Time.

EXTRACTS FROM ADDRESS DELIVERED AT THE INSTALLATION OF THE OFFICERS OF NEW YORK LODGE, No. 1, T. M. A.

BY GRAND PRESIDENT DAVID A. GREENE.

JANUARY, 1908.

As the passing events in the history of our order are of great importance to every thoughtful member, I shall try to interest you for a little while by telling of the work being done throughout this continent by the members of the order. The wonderful results accomplished in all sections by the making of new lodges and increase in membership, are evidences that our order is rapidly becoming an important factor in the theatrical world.

Since the last session of the Grand Lodge, which adjourned about the middle of July, 1907, we have added to our roll fifteen new lodges with a charter membership of over 700 * * * Fifteen new lodges in seven months * * * These returns, I claim, are largely due to three things: 1st—The enthusiasm and loyal hard work done by the traveling or road members of the order. 2d—To the work which was done during the preceding four years by our last Grand President, W. R. Butler, and our Grand Secretary-Treasurer, Robert C. Newman. 3d—Because I believe our order has at last reached its stride, and from now on will travel ahead at a speed which will cause all of us to sit up and take notice. The new lodges are as follows:

Piqua, Ohio; East Liverpool, Ohio; Hartford, Conn.; Lincoln, Neb.; Sandusky, Ohio; Utica, N. Y.; Rochester, N. Y.; Waukegan, Ill.; Pueblo, Col.; Sioux City, Iowa; Albuquerque, N. Mex.; Springfield, Ill.; Kenosha, Wis.; Springfield, Mass.; Atlantic City, N. J.

We have to-day 76 lodges, with a total active membership of over 9,000 in good standing.

The Grand Secretary writes me that this year is going to break all records, as requests for instructions as to how to organize have been received from many points.

The missionary work is being pushed in every State of the Union by the road members and the deputy grand presidents, particularly in those States where no T. M. A. lodge now exists.

Our suspension list in December was very heavy, and this is perhaps due to the fact that some of our brothers have a wrong idea of the responsibility they are taking on themselves when entering the order. It is purely a business contract from both points of view. The lodge pledges itself to do certain work for the member, and in return for the benefits thus conferred upon him, the member pledges himself to abide by the laws and pay his dues. The suspensions have been almost entirely for non-payment of dues, and we believe this is the result of only negligence on the part of members. Try to impress on the men you are bringing into our order that the benefits they are to receive must be paid for, and unless their dues are paid promptly, they will be suspended.

THE NEW HOME.

The question of the proposed T. M. A. Home. During the year 1906 the question of making a home for aged and infirm members of the order was brought up by Brothers Butler and Newman, and while the matter received but little attention at the last session of the Grand Lodge, still it was deemed important enough to be referred to the incoming advisory board, and since the adjournment of the Grand Lodge you have been notified concerning it from time to time.

Now, brothers, this question is a very serious one to all. Other orders—in fact, almost every beneficial order to-day have erected homes where their aged and disabled are cared for. Can you conceive of a greater or nobler work which will be supported by each of us? Is there a brother in this hall who can look forward to the evening-time of his life and know positively that he will be independent of the care and support of his brethren? I do not think so, but I do believe that there are members here who could tell me the name or names of some brothers in the order who ought to be taken care of now in a home supported by all of us.

During the past five months Los Angeles (Cal.) Lodge has come forward with an offer of land and thousands of dollars. Denver (Col.) Lodge is working enthusiastically on the question of a home in its vicinity, and pledges that the hearts and pockets of Colorado will be opened to us if we will consider that locality. Since then the mayor and council of Mt. Clements, Mich., have offered us ten acres in the heart of that beautiful town, where there is situated some of the largest santitariums in this country, and the grand secretary advises me that another offer will be forthcoming shortly. These offers show that some members of our order are hard at work in the furtherance of this movement.

Our home will not be a burden to any member in the order, as we will soon pass the number of 10,000 in active workers; a contribution of 2c. a week will be all that will be asked of the individual member. This will be but a very light load to carry, and will guarantee the support of our home. Let me ask that you appoint a committee toward the raising of funds for the erection of this home. I know that such a committee, if appointed at this time, will have no difficulty in raising a large amount this year for so worthy an object.

During the coming Summer a meeting of the advisory board of the Grand Lodge will be held in New York City for the consideration of this very important question, among other matters which have come up for consideration by that board.

In closing, I desire to extend to you on behalf of the Grand Lodge, the congratulations and best wishes of both your grand secretary, Brother Newman, and myself, and desire to thank the members of this and sister lodges for the very many kind and sincere courtesies extended to us, and wish for you all an exceedingly happy and prosperous 1908.

Officers of T. M. A. Lodge No. 37, Pittsburg.

President, F. W. Poulson; vice president, R. Pierce; past president, Robert Ellison; financial secretary, Geo. Housman; recording secretary, Al. J. Sturm; trustees, L. Aronson, C. Noltv and W. Snyder; physician, Dr. T. H. Wallace. Marshal and sergeant-at-arms to be elected and appointed at next regular meeting.

Installation officer: Past Grand President Lister Aronson deputized Grand Officer T. Carroll to install officers. The appointment of Robt. A. Wagner as assistant recording secretary has been made by President Poulson.

Al. J. Sturm, who was elected by an overwhelming majority, succeeds himself.

Mrs. Marguerietta Wagner, wife of N. C. Wagner, manager of Blaney's Theatre, of this city, was initiated as an honorary member on Dec. 13, 1907.

At the last special meeting, held Friday evening, Feb. 7, the following candidates were initiated: Joe Fields, Mark Wolly (of the team of Fields and Wolly), James Rowland (of Rowland and Dugan), James Cowley, Max Davis and J. G. La Toy, who are all members of the Parisian Widows Co.

Sister Ollie Omega, of Montgomery Lodge, No. 48, and who is also a member of the same company, was a visitor. Among those present as guests of the lodge were: Margaret Ross, Liddy Berg, Ferre Berg, Agnes Keller, Della Walker, who are all "Parisian Widows." We also had a visitor in the person of Bro. J. O'Neil, of Indianapolis Lodge, No. 32.

We extend our heartiest wishes to all sister lodges and brother and sister members, and to say that we are growing bigger and bigger every month, and when you are visiting Pittsburg, come and see us.

From Cincinnati Lodge No. 33, T. M. A.

On Feb. 23 Cincinnati lodge will be just one year old, but it has grown quite large since its birth, being at present, in membership, well over the century mark. The boys of No. 33 intend to have a big time on the 23d to celebrate the occasion. Here's for two hundred and over by Feb. 23, 1909. President Charles W. Schweitzer, of No. 33, has received the title of "Beau Brummel" of the T. M. A.'s, and it is certainly in keeping with his fashionable make-up. Our first annual benefit, held at the Olympic Theatre, Tuesday evening, Feb. 4, was a big success. The house was packed and long before curtain time hundreds were turned away. The Forepaugh Stock presented "If I Were King," and at the end of each and every act the players were forced to come before the curtain and bow. It certainly was a great occasion for the boys of Cincinnati lodge, and its success is due to the hard work of the local members and Past President H. K. Shockley, Henry Herbert, Geo. Hoemer, Joseph Silverstein, Andy Hettsheimer, Edmond Callahan, Geo. Murray, H. Friedman, Happy Golden, Harry Hess, Walter Going, and our own president, Chas. W. Schweitzer. Our hall is at 515 Walnut Street. Give us a call. Always glad to see you. Brother James Robinson has the sympathy of the brothers of No. 33, as his mother passed away last Sunday. She died at the age of seventy-two years. Good luck and best wishes to all lodges of the T. M. A.

Philadelphia Lodge, No. 3, T. M. A., Banquets.

Lodge No. 3 had its nineteenth annual banquet, Jan. 26, at Tagg's Maennerchor Hall.

The officers for 1908 are: Chas. H. Sprague, president; Geo. W. Peterson, past president; Wm. Mooney, vice president; Chas. J. Levering, recording secretary; Alex. Christie, financial secretary; Wm. F. Schaefer, treasurer; W. C. Hammond, physician; Geo. Wilcox, trustee; Gus. Walls, trustee; Harry Thompson, trustee; Wm. R. Bloch, marshal; Wm. Sheehan, sergeant-at-arms; Joel A. Mitchell, representative to Grand Lodge.

The officers were installed by Grand President David H. Greene and Grand Vice-President Charles Collins. Past Grand President Wm. T. Butler, of New York, was present, as usual. The affair was the largest and best in the history of the lodge.

Fortunes Found in Coney Island

WONDERFUL GROWTH OF GREAT SEASIDE, THE AMUSEMENT CENTRE.

No section in New York City has witnessed in the last few years such a great increase in advance in real estate valuations as in Coney Island and its surrounding sections.

The opening of the Subway into Brooklyn has enhanced the values of property from fifteen per cent. to thirty per cent., and within the next five years values will increase from one hundred and fifty to three hundred per cent. by the opening of the new bridges and subways, the Pennsylvania tunnel, from the heart of New York, Thirty-fourth Street, through McLaughlin Park, into Coney Island.

Over $100,000,000 is now being spent by the city and private corporations for the advancement of amusements and rapid transit, and Coney Island, while it entertains between 400,000 to 500,000 daily during the heated terms, will surely increase its population by twenty-five per cent. after the completion of these great improvements.

The opening of Coney Island Creek into Sheepshead, a distance of four and a half miles, with a waterway 200 feet wide and 60 feet deep, to permit navigation and a safe anchorage in Gravesend Bay for war ships, will greatly increase values in this location. This alone will cost over $2,500,000.

The opening of Neptune Avenue, from Gravesend into Sheepshead, into East New York and Jamaica Bay, when completed will be one of the finest boulevards in the world.

Within the next two years Manhattan Beach will be the ideal Summer resort. Lots are now selling there from $3,000 to $15,000, according to location.

Fortunes are being made daily in real estate transactions in Greater New York, and Brooklyn is the one objective point for the seekers of real estate investments.

McLaughlin Park, now being developed by the Vaudeville Investors' Company, is in the midst of all these great undertakings, and is the one spot where the seekers of homes and safe investments are sure to go. Land two miles from this property five years ago sold as truck farms from $1,500 to $1,800 an acre, to-day is built solidly with beautiful homes costing from $8,000 to $15,000 each, and lots 20x100ft. cannot be purchased less than $4,500 to $6,000, and as high as $10,000 each.

Last year the increased population of Brooklyn was 268,000, over 7,000 homes were constructed there, and fourteen schoolhouses, costing over $150,000 each, and built by the city.

To those who are fortunate enough to be in this locality, their profits are sure to be rapid and great. It is the first time that the profession has had an opportunity to get in on the ground floor, where they are not compelled to pay exorbitant prices, and have all improvements put in and not liable to assessments.

One great item in handling property is the enormous expense attached in the way of agents' commission, and the cost of doing business through their agency forces.

This company is composed entirely of the leading vaudeville people of America, who act as their own agents, selling their own property, and thus doing away with commissions, giving the investors the advantage of these discounts. They can therefore afford to sell property from 20 per cent. to 25 per cent. cheaper than their competitors. It has the advantage of the seashore, and is seven minutes' walk from Brighton Beach, Manhattan Beach and Coney Island, and within five minutes' walk of Brighton, Sheepshead and Gravesend race tracks.

The property will be laid out with beautiful wide avenues, sidewalks, curbings, flower beds in centre of street, shade trees, etc. It has the benefit of seaside home in the Summer time, as well as city in the Winter, where one can in twenty minutes get from the Broadway theatres to their homes without a change of cars, and for one fare, making the time from fifteen to twenty minutes quicker than by living in the Bronx, and certainly is more desirable than being dependent upon train or trolley lines going miles out of town, with excessive fares.

This should be a matter of serious consideration to people before purchasing elsewhere.

NEW EDISON FILMS

LATEST FEATURE SUBJECTS

A SCULPTOR'S WELSH RABBIT DREAM

SYNOPSIS OF SCENES.

A SCULPTOR'S STUDIO—The sculptor cooking a Welsh rabbit—The gas collector enters and demands payment of his bill—The sculptor is unable to pay, and the gas is turned off—An army officer enters and demands delivery of three life-size busts previously ordered—The sculptor, with no light to work by, is in despair—He lights a candle, and going to a curtained alcove, discloses his masterpiece, "The Lady of Marble"—He bids the statue good night, and retires to a couch—Presently he arises and leaves the studio with a small bust.

AN ANTIQUE ART STORE—The sculptor vainly tries to sell the bust to the Hebrew proprietor—He finally succeeds in trading the bust for an old brass lamp.

THE SCULPTOR'S STUDIO—He proceeds to clean the lamp—"The Genii of the Lamp" appears in a cloud of smoke, ready to grant the sculptor's every wish—He asks for light—It instantly appears—He next wishes his masterpiece brought to life—"The Lady of Marble" steps down from her pedestal—He looks for the Genii—He has disappeared—He wishes the Genii to make three busts and rubs the lamp—The Genii appears—In amazement he sees the clay slowly mold itself into shape—First WASHINGTON, then LINCOLN, then ROOSEVELT, all complete—The Genii again disappears—The sculptor then makes love to "The Lady of Marble"—In her efforts to escape him, she upsets the lamp, and the Genii again appears and forces her back on her pedestal—The sculptor sees his masterpiece transformed into marble, collapses on the steps before it—The scene changes and the sculptor falls off his couch and awakening, realizes it was all a dream—He vows never again to eat a "Welsh rabbit."

No. 6342. CODE, VEERPLOEG. LENGTH, 590 FEET. CLASS A. PRICE, $88.50

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 347.

A YANKEE MAN-O-WARSMAN'S FIGHT FOR LOVE.

A Melodrama of Naval Life.

SYNOPSIS OF SCENES.

Taken from an incident during the Pacific cruise of the American Fleet.

A SPANISH-AMERICAN SEAPORT overlooking the bay—The American Man-O-War lying at anchor—On the dock are a Spanish girl and her parents awaiting the arrival of the "Yankee" sailors—Also some foreign sailors—The "Yankee" sailor boys arrive—All crowd around to greet them—A band of street musicians and dancing girl—The little Spanish dancer with her castenets starts a typical Spanish dance—She notices one of the "Yankee" sailors and he quickly falls in love with her and proposes a waltz—Each sailor selects a partner—A foreign sailor endeavors to secure the little dancer, but is refused—Waiting his chance, the foreign sailor trips up our "Yankee" lad, and a fight ensues—They are parted, and arrangements made for a fair, square fight.

THE INTERIOR OF A SPANISH INN—Articles are drawn up for the fight and side bets placed on the winner—Preparations are made for the fight—Ropes and gloves are soon brought from aboard ship—The little Spanish dancer overhears a plot to drug her "Yankee" lad, and decides to thwart it.

THE SPANISH COURTYARD—The ring prepared—The fighters arrive, as well as the referees and seconds—The fight begins—It proves fast and furious—The first round decidedly bad for our "Yankee" boy—In the second he recovers himself and his opponent goes down twice, and the bell just saves him—The foreign referee tries his "drug" scheme, but fails, owing to the little Spanish girl who is on watch—In the third round the foreign sailor is dazed and fights wildly—A well directed blow sends him to the floor and he is counted out—The "Yankee" lad is carried on the shoulders of his sailor friends in triumph around the ring, while the air is filled with streamers and confetti.

No. 6341. CODE VEERPASSER. LENGTH, 830 FEET. CLASS A. $124.50

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 346.

FIRESIDE REMINISCENCES

SYNOPSIS OF SCENES.

PARTED BY A BROTHER: The hallway of a fashionable home—The butler answers the bell and admits a young naval officer who inquires for the mistress of the house—The lady appears and with a cry of joy is clasped in her brother's arms—The lady's husband appears at this moment and stands horrified at finding his wife in a stranger's arms—Without waiting for an explanation he throws them apart and orders the officer from the house, as well as his pleading wife, with what he supposes to be her lover.

THREE YEARS LATER: We see the husband seated at his lonely dining table—The great hall seems deserted and cheerless—Sadly he rises and sinks in the chair by the large open hearth—The maid brings in his little golden-haired girl who kisses him good-night—The face of the child brings back the memory of her mother—He sits gazing into the fire—There behind the glow, past reminiscences begin to take form and shape—The face of his wife is seen smiling at him—Then the joys of the first hours of love—Then that greater joy, the wedding—And now in his dreaming comes the mother with her child—Her face filled with the glory of womanhood and love—The vision fades and again he sees his wife driven from home—And now the great gates of his mansion—A woman falls in the snow before them—Suddenly he is awakened from his dreaming by the butler, who tells him that a woman has been found at his gate half frozen to death.

RECONCILIATION: The woman is brought in—It is his wife—Again the mother clasps her child in her arms and all is forgotten and forgiven.

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And the moon shines on the river as of old. At your side once more I'll be,
When Autumn tints the green leaves gold.

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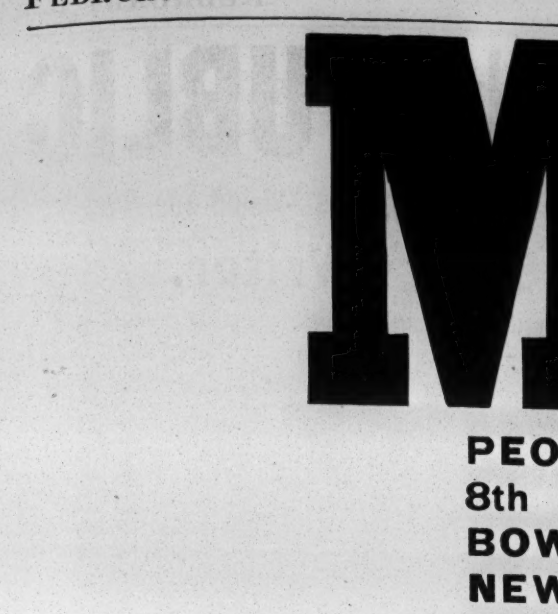

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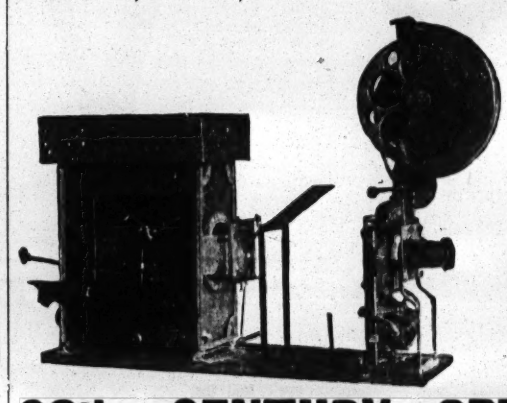

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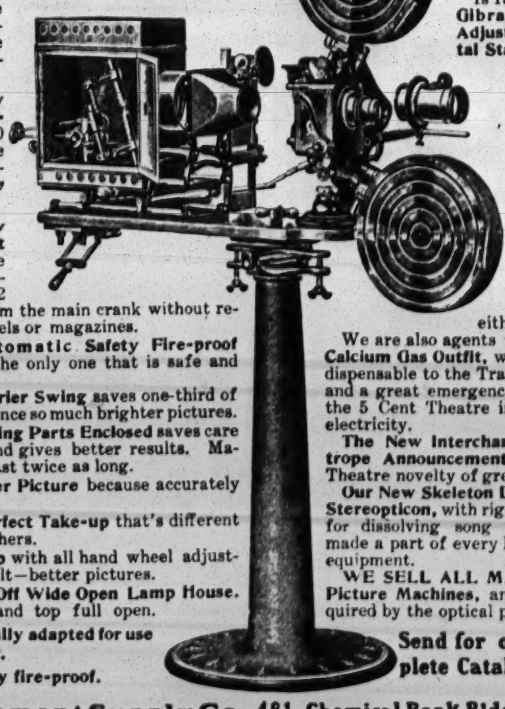

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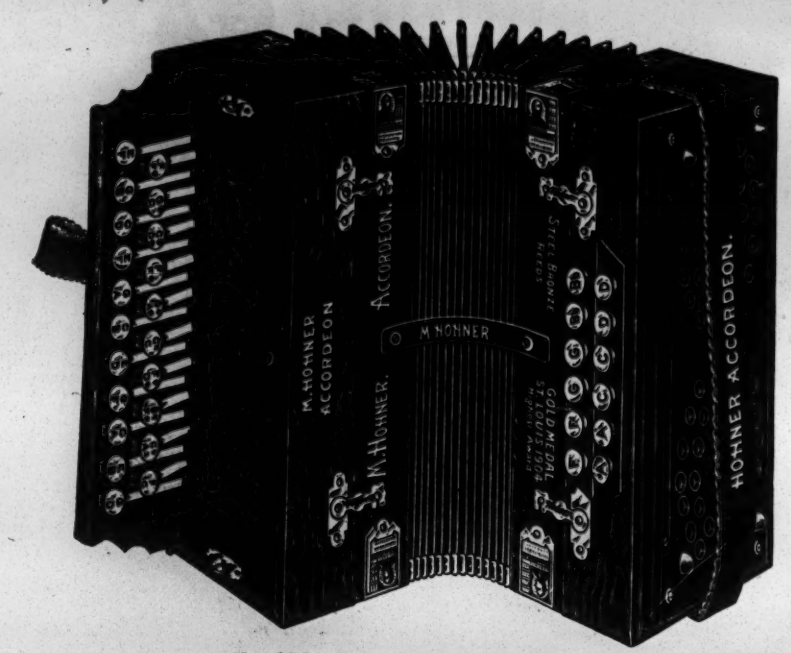

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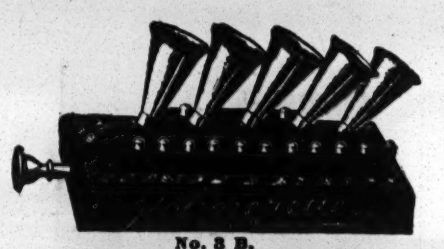

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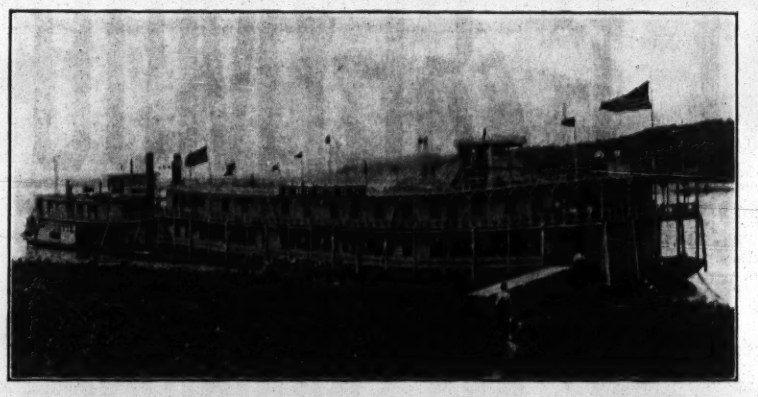

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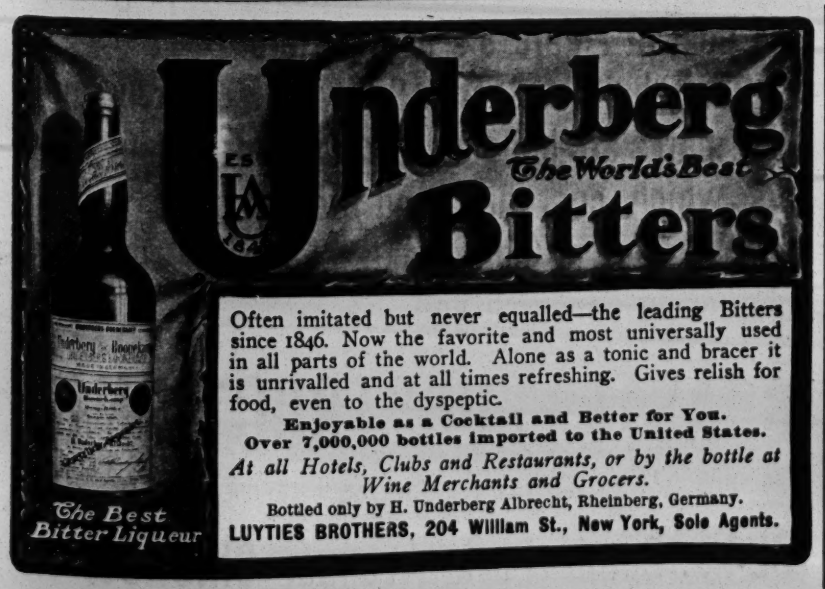

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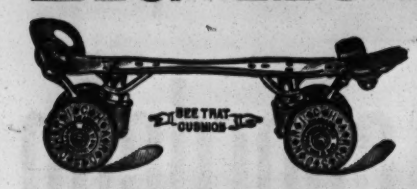

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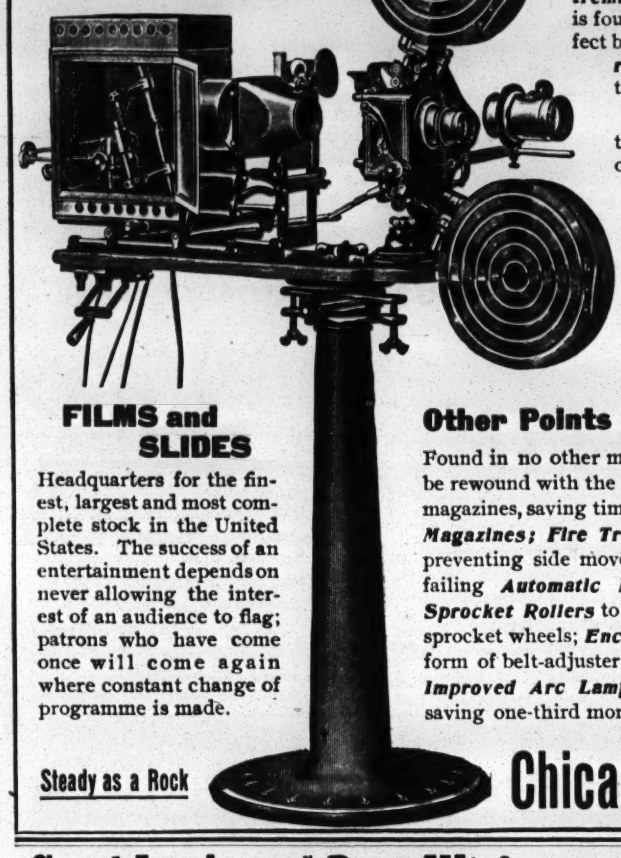

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Green Room Club Gets Present.

Klaw & Erlanger have presented to the Green Room Club library a complete file of all the criticisms printed in the New York newspapers in reference to every production staged in this city during the past eight years, including drama, opera, musical comedy and extravaganza. This file will prove invaluable to the Green Room Club, which aims to get together the most complete theatrical reference library in the world, if possible.

To this end an energetic committee has been at work for two years and has accomplished much in this time, securing a large number of rare books, photographs and play bills of great historical value, either through purchase or contribution. It is intended that this library shall be a complete reference bureau to which any one making research for theatrical information may have access.

Each season "a full dress rehearsal" has been presented at the New York Theatre to raise funds to continue the work on this library. The performance for this purpose this season will take place at the New York Theatre Sunday evening, Feb. 23, when a very entertaining bill will be presented, made up of acts from successes now running in New York and individual turns by players who have volunteered. Jerome Siegel is chairman of the entertainment committee.

"A Waltz Dream" Suit Loses.

Last week Supreme Court Justice Leventritt denied the application of Jos. W. Stern & Co., music publishers, for a continuance of the temporary injunction granted by Justice Newburger, restraining the Continental Publishing Co. from printing, publishing and selling the music of the Viennese opera, "A Waltz Dream."

The Stern Co. claimed the sole rights to publish the music, but it was contended that it was public property, having been written by a subject of the Emperor of Austria at a time when there was no reciprocal treaty existing between that country and the United States, and that the composition published by the Continental Publishing Co. was copyrighted in Washington before that of the Stern company.

New Oklahoma Theatre.

The New Busby Opera House, which opens at Oklahoma City for business Friday, Feb. 14, was built at a cost of $90,000, and is, without exception, one of the finest in the West. The seating capacity is 1,650, with parquet, two balconies and six boxes. Width of stage, 80ft.; depth, 42ft.; stage to gridiron, 60ft., and will have one hundred pieces of scenery. Hot and cold water will be furnished in all dressing rooms. The entire house is carpeted with velvet Brussels carpets. The stage is large enough to accommodate any production now being played on the American stage. A. Bert Estes, one of the best theatrical managers in the country, is the manager and booking agent. Col. William Busby is the proprietor.

The formal opening will be March 14, at which time De Wolf Hopper will present "Dreamland" for the first time to an Oklahoma audience.

New Vaudeville House at Hamilton.

The patrons of Ward McCarthy, at Hamilton, O., will on March 2 witness a first class vaudeville bill in their new Grand Theatre, which will be thrown open to the public on that date.

This new theatre has been under construction for the past several months, and the opening night has been awaited with interest. The house will seat about 1,000 people, the stage being amply large enough to accommodate the largest vaudeville acts. The flies are 42ft. high, stage 60x42ft. The place is trimmed in red and gold, and brilliantly illuminated.

The lobby is 100ft. long and 25ft. wide. The theatre contains all modern conveniences, including ladies' and children's rest room. It is steam heated and electrically lighted throughout, and is one of the prettiest theatres in the State of Ohio.

Testimonial to Isham and Smith.

A grand joint testimonial will be tendered to W. H. Isham, manager, and Joe Smith, treasurer, of Miner's Bowery Theatre, at the above house, Sunday evening, Feb. 23. This year's affair promises to surpass all others.

NORTH CAROLINA.

Winston-Salem.—At Elks' Auditorium (J. G. Terry, resident manager) McIntyre and Heath, in "The Ham Tree," delighted one of the largest and most enthusiastic audiences of the year Feb. 7. "The Heir to the Hoornh" was received well 8. Wills Comedy Co. (return engagement) 17-19.

NOTES.—The Marvel Moving Picture Theatre did a record breaking business last week. At each performance Ruth Gibbs, in song and dance, continues to delight the crowds. .....S. A. Schloss, present lessee of the Elks' Auditorium, gets the local playhouse for another three years. This was decided at a meeting of the Elks' Home and Auditorium Co., held 10. Mr. Schloss' present lease expires with this season, and his new lease begins on Oct. 1, this year.....The directors of the Auditorium have decided to install, by the beginning of another season, an entirely up-to-date and modern heating system, as well as make other decided improvements in the decorations and equipment of the house. Mr. Schloss states that he intends to give us the very best shows obtainable, and among some of the early bookings are "The Virginian," "Buster Brown," Murray and Mack, Adelaide Thurston, Dixie Minstrels, etc.

Wilmington.—At the Grand Opera House (Cowan Bros., lessees) Jack Goodwin Stock Co. Feb. 17-22, Dandy Dixie Minstrels 24, "The Clansman" 27.

CRYSTAL (Van Duzen Bros., managers).—Floyd Williams, Grogean and Maurer, and the Vardells pleased large audiences last week.

Salisbury.—At Meroney's (T. B. Marsh, manager) McIntyre and Heath presented a pleasing show to good business Feb. 10. "The Mayor of Tokio" 21, "Monk's Room" 28, Adelaide Thurston 29.

BIJOU (O. V. McClure, manager).—Moving pictures are doing big business.

DIGBY BELL'S supporting company, in "Shore Acres," includes: James T. Galloway, Edwin August, Rex Leslie Kingdon, Leslie Stowe, S. S. Wiltsie, Charles Lait, Stephen Clarkson, Edmond Abbey, Fred Kelley, Clarence Force, Charles Schear, Nevins Goodwin, Kizzie B. Masters, Eilleen Goodwin, Margaret Chieffo, Helen Chieffo, Madeline Chieffo, Gladys Egan, Alice Haynes, Helen Whitman and Dorothy Herne.

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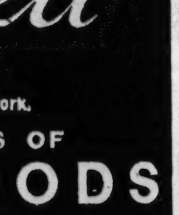

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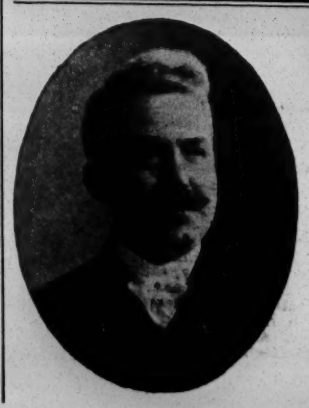

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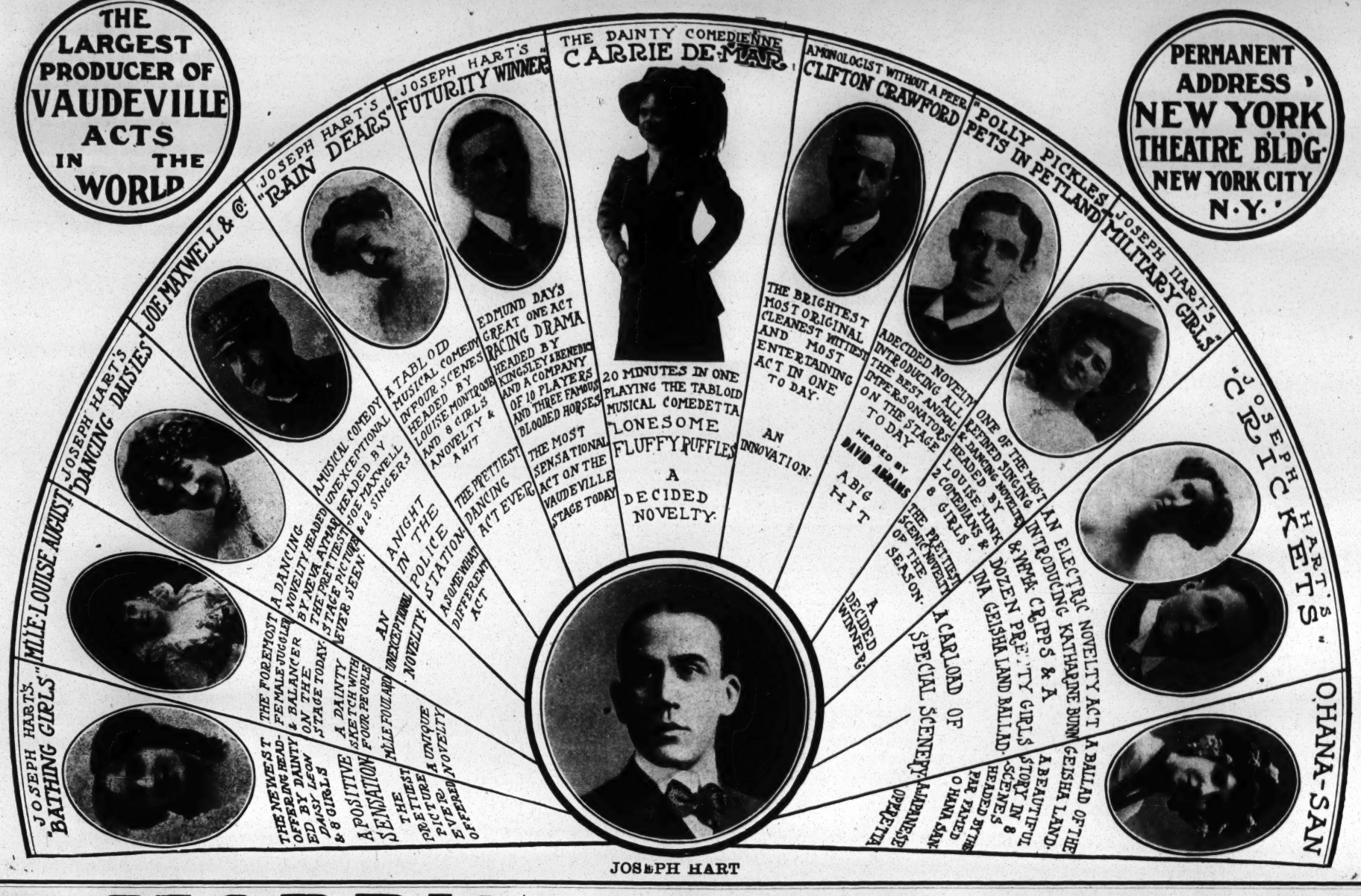

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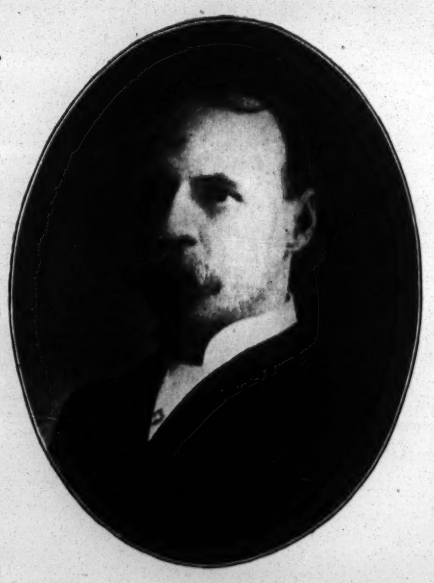

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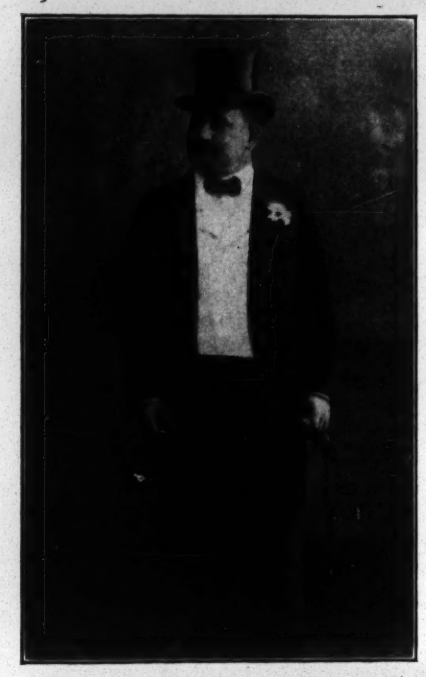

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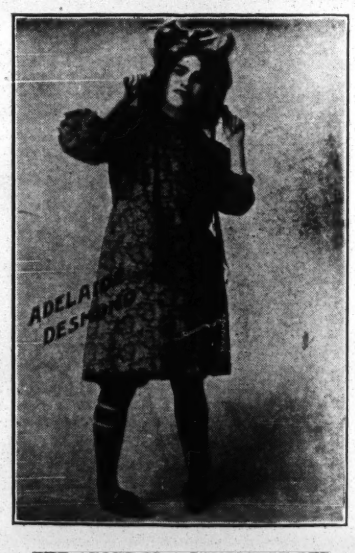

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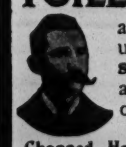

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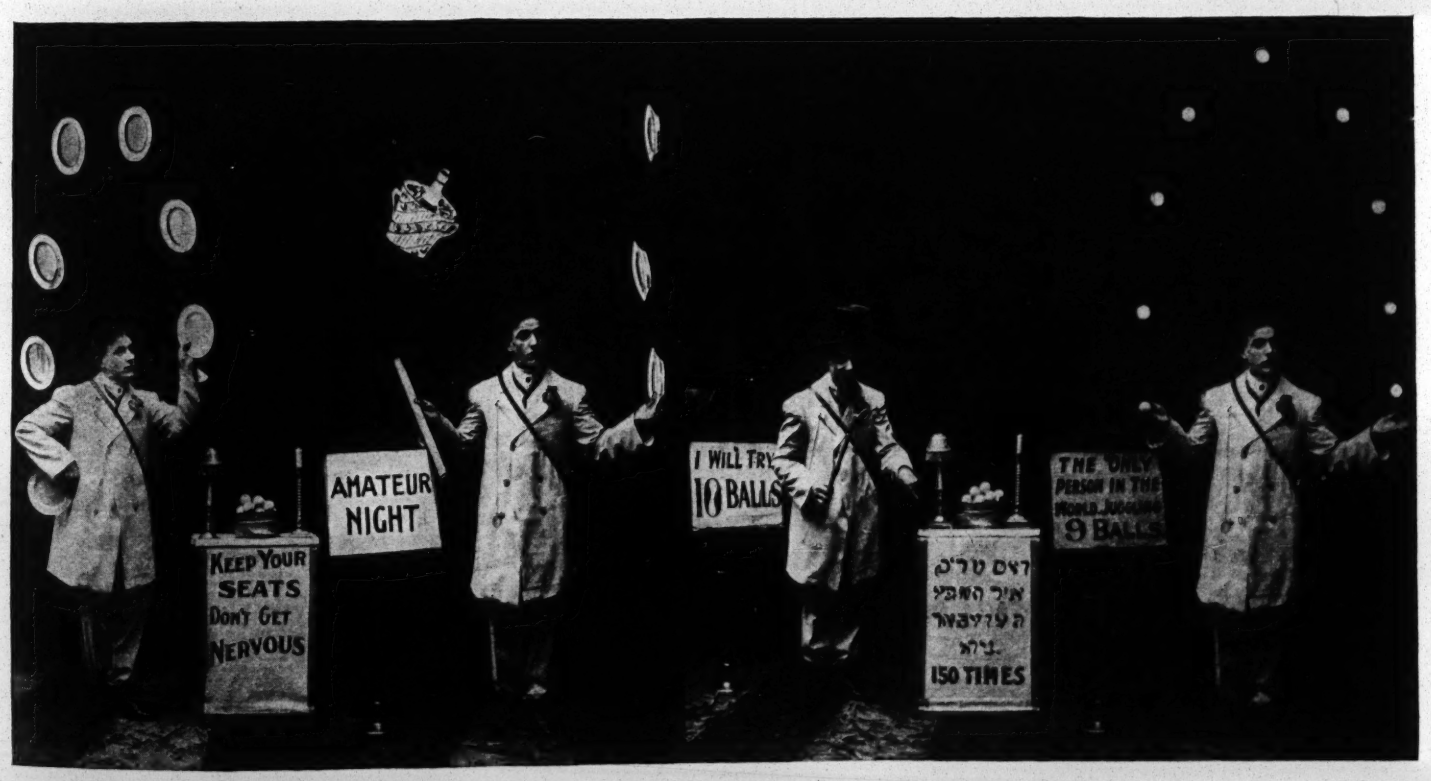

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BOOKED SOLID 40 WEEKS, UNITED BOOKING OFFICE.

RICHARD PITROT.

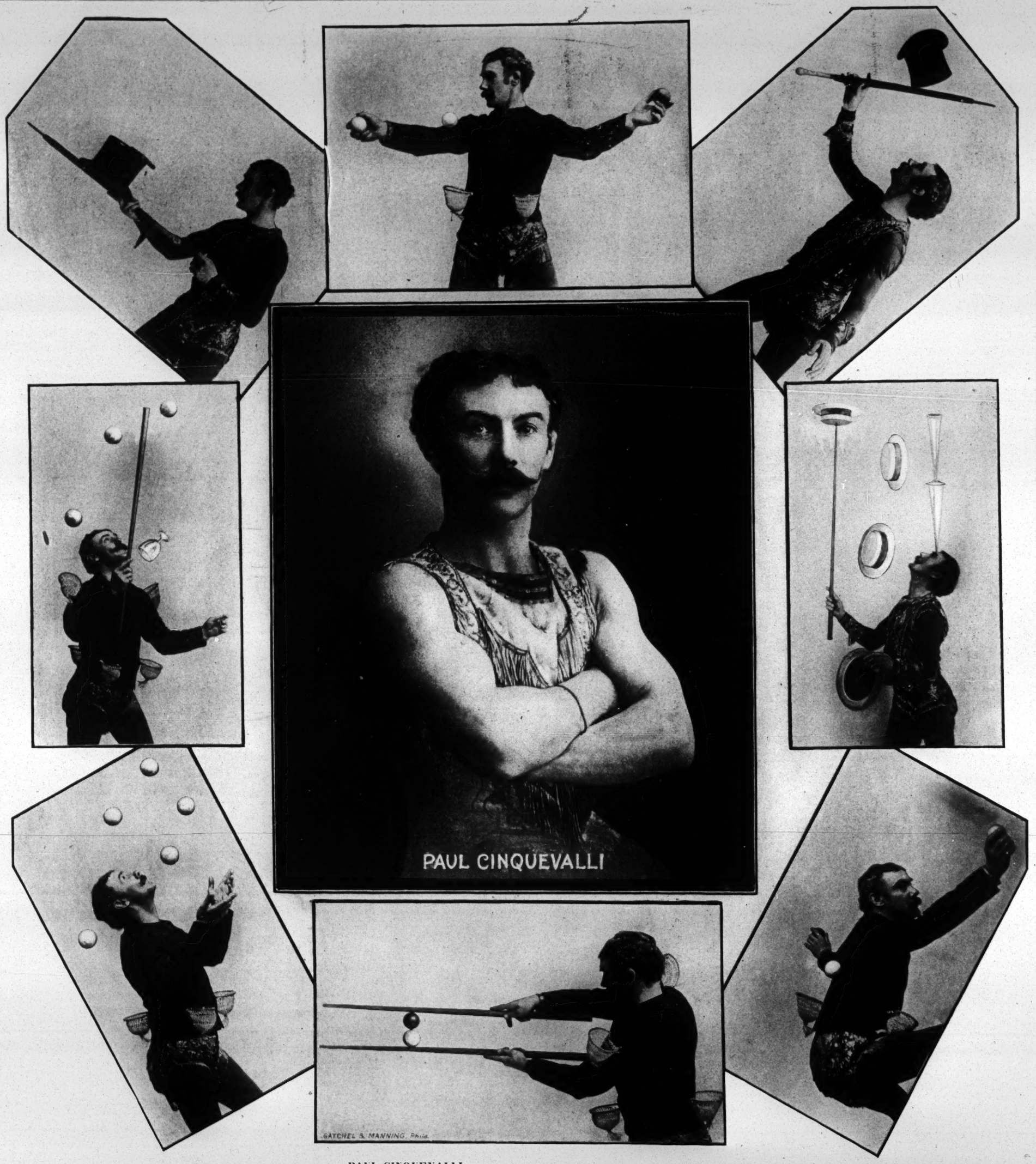
The real value of a man is usually acknowledged too late, but Pitrot, who is one of the most remarkable characters among the artists, has had his excellent ability in his line acknowledged without any reserve, by all that know him. Pitrot's career is here described briefly: The world renowned American impresario was born in Vienna. His father, Dominik Pitrot, was engaged for forty-five years as mimic, dancer and ballet master at the K. K. Hoftheater at the Kaerntnertor, in Vienna. His son, Richard, worked early in childhood as dancer in the Vienna Hofoperntheater, and, as a boy, he danced with the well known children, Schenk, Belai and Weiss, for the first time the "Morningleave Waltz," by the great Johann Strauss. Then he produced himself in comical parts, under Julius Megerle's management, in children's plays, in the theatre a. d., Wien, and became an excellent comical singer. Afterwards he went to the Austrian provinces, where he appeared in all the bigger theatres, and created many comedy roles in Offenbach's operettas. He suddenly determined to enter the variety line, and was engaged by Director Robert Loewy, the establisher and Danzer's Orpheum, for the opening, where he succeeded. Afterwards he made a tour through Europe as mimic, and then was called to Vienna by the well known firm, Seidl & Wiesberg, with whom he was for three years as comedian and mimic. His contract having expired, he was engaged for three years by Kriebaum & Nowak, after which time he formed a company, with which he traveled through Hungaria and Roumania. Tired of Europe, he went to America, where he worked for several years as a mimic, earning an excellent reputation. Up to this day all New York talks of his great success at Koster & Bial's. In 1892 he took the great American sensation play, "The Dark Secret," over to Vienna, where it was played under his personal management, in the Karltheater, and had an enormous success, and saved the season for Manager Karl Blasel. Pitrot himself had translated this play from the English, and prepared for the European taste. Same was played all over Europe, and was a hit on every stage. The venture ended in a big suit which Pitrot entered, through Lawyer Richard Gruebel, against Manager Blasel. The latter finally had to pay a fine of 60,000fl. for selling the play, which was Pitrot's exclusive property for all Europe. Pitrot returned to America and built in New York a transportable theatre of wood and canvas, with which he made a tour of the world, at the head of a variety company, consisting of thirty-six people. The troupe was called Pitrot & Marlo's American Globe Trotters, and included the following artists: Marlo and Dunham, the Potter Family, Fred Zobedle, Adrienne Ancion (Mrs. Pitrot), Jerry Hart and Madame Leo, Hattie Williams, Galathe and Hill, the Banvard Troupe, and Pitrot. Through unfortunate circumstances, this did not succeed. In Bombay Frank Marlo fell sick with the smallpox, and died a few days later in Calcutta, and a short time after their arrival in South Africa began the Boer War, causing the company the leave the country, at a great loss. They went from there direct to Colombo, then to Java, Siam, China and Japan, from where they returned, via Honolulu, to San Francisco, thus finishing their tour around the world. Pitrot discovered the famous Italian actress, Eleonora Duse. He was the first one that offered her to Manager Karl Blasel, in Vienna, for the Karltheater, and in Vienna she started her triumphs. It was the original idea of Pitrot to build up Midget City, in Dreamland (Coney Island), which was an enormous success. Same was built according to his own plans in Alt Nuernberg style. After forming a corporation, whose manager he was, he traveled all over Europe to engage all the Brownies he could get for this purpose. This city consisted of tiny little houses, theatres, circuses and hotels, and its inhabitants were altogether Brownies from all the countries of the world—England, America, Germany, Sweden, Norway, Russia, Bohemia, Hungaria, Holland, Ireland, even China and Japan. For three years all New York visited Midget City, considering it a first class curiosity. Pitrot also sent two variety companies to Australia. At present he has the famous violin virtuoso, Jaroslav Kocian, under his management, at his own risk, for a big tour through Australia, and later on he intends to take his own variety company for a tour to the same continent. At present Pitrot is in New York, engaging only first class artists, European as well as American, for a tour, or as manager for American variety theatres. Pitrot's great success in his numerous ventures are set forth through this biography, in the interest of all artists, to introduce to them this genius, whose name alone guarantees a big success. It is a sign of Pitrot's popularity in America that he is called all over the world, "The Little Barnum in the Vest Pocket."

OKITO

Is presenting in vaudeville a remarkable new Chinese magical wonder act, which is the talk of America during his engagement in this country. It is acknowledged to be the most elaborate and the most perfect Chinese entertainment in the world. The gorgeous scenery and embroideries, the real Chinese accessories, the mechanical effects used in Okito's twenty-five minute act gives a kind of Mephistophelian atmosphere, and the audience is transported to the fairyland of an unknown country. He is assisted by Miss Houang-San-Yuen, a handsome native of Peking, and the most beautiful artist ever introduced on a variety stage, and Fong-Chung, the eminent magician fantaisist. Their business manager is Richard Pitrot.

GREAT ALBAS,

Who is creating a sensation performing his original and sensational head slide over a slanting steel wire. With a circus he uses a 60ft. wire, but the length can be regulated according to width of stage. This act is the sensational feature and crowning climax of a series of the novel evolutions on the wire, performed by this original artist. Richard Pitrot is his sole representative for America.



PAUL CINQUEVALLI,

The Nestor of jugglers, who just concluded another triumphant tour of the United States, under the management of R. PITROT, has returned for new laurels to his native land.

THE TWO RUPPELTS,

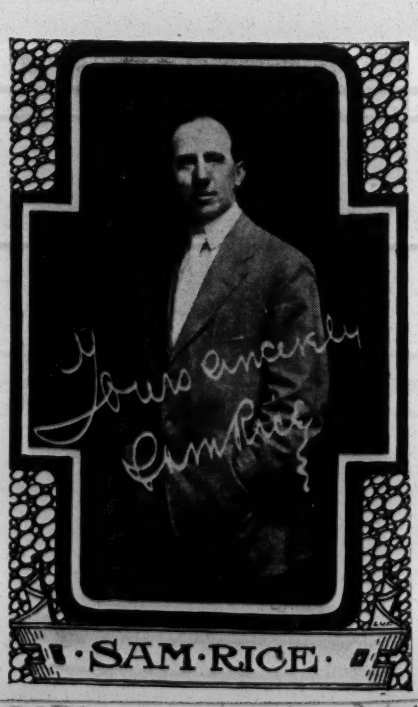
Greatest European novelty act, are in their second season, with enormous success, in America. They were imported by, and are booked and controlled by their American impresario, RICHARD PITROT.

SAM RICE,

Character comedian, author and producer, has for the past twelve seasons acted as principal comedian for B. J. & L., and sole producer of the Merry Maidens, New Century and Topsy Turvy companies. In his three act comedy, "Her Name Was Maud," he successfully played from coast to coast. He has written and staged more than thirty burlettas, and each effort was a pronounced hit. One of his biggest song hits was "Peezy Weezy," which he used for four years and is still being sung by headliners in vaudeville. He began his career in the show business as a parody writer and singer, and most performers who were in the business then know what success he attained in this line. He also supplied material for many vaudeville stars of the day. He is very grateful to the late Harry Morris and May Howard, Bobby Manchester, James Lowry and Nellie Hanley (Mrs. Lowry) for supplying the opportunity to which he owes his present position. He has a host of friends, is a bachelor, thirty-two years old, and makes his home with his brother, Dr. O'Hanlon, 121 West Ninety-fifth Street, New York City.

MILT COLLINS AND NAT BROWN,

The Germans with the blackboard, have been very successful in their vaudeville career. The keynote to their success is the fact that they have always something new to offer. They have now several offers to star in musical comedy next season.



THE GREAT LE PAGES, AMERICA'S SENSATIONAL JUMPERS.

The accompanying pictures show the Great Le Pages the Wonderful Jumpers, as they appear in their original specialty, "In a College Boy's Den," wherein Mr. Le Page has caused a tremendous sensation in Europe for the past seventeen months with his extraordinary jumping. They were the talk of London while playing at the Empire, Leicester Square, and were immediately re-engaged after first performance. At present they are fulfilling contracts on the continent, all made by their sole and exclusive representative, RICHARD PITROT. "That's jumping some."

VALERIE BERGERE,

Well known for her emotional acting, is now winning a full measure of success in her late offering, "A Bowery Camille," which shows her powers at their best. Miss Bergere has long occupied a prominent place in vaudeville through her work in high class little plays, and for some time her Geisha girl, in the Japanese sketch, "His Japanese Wife," was in great demand.

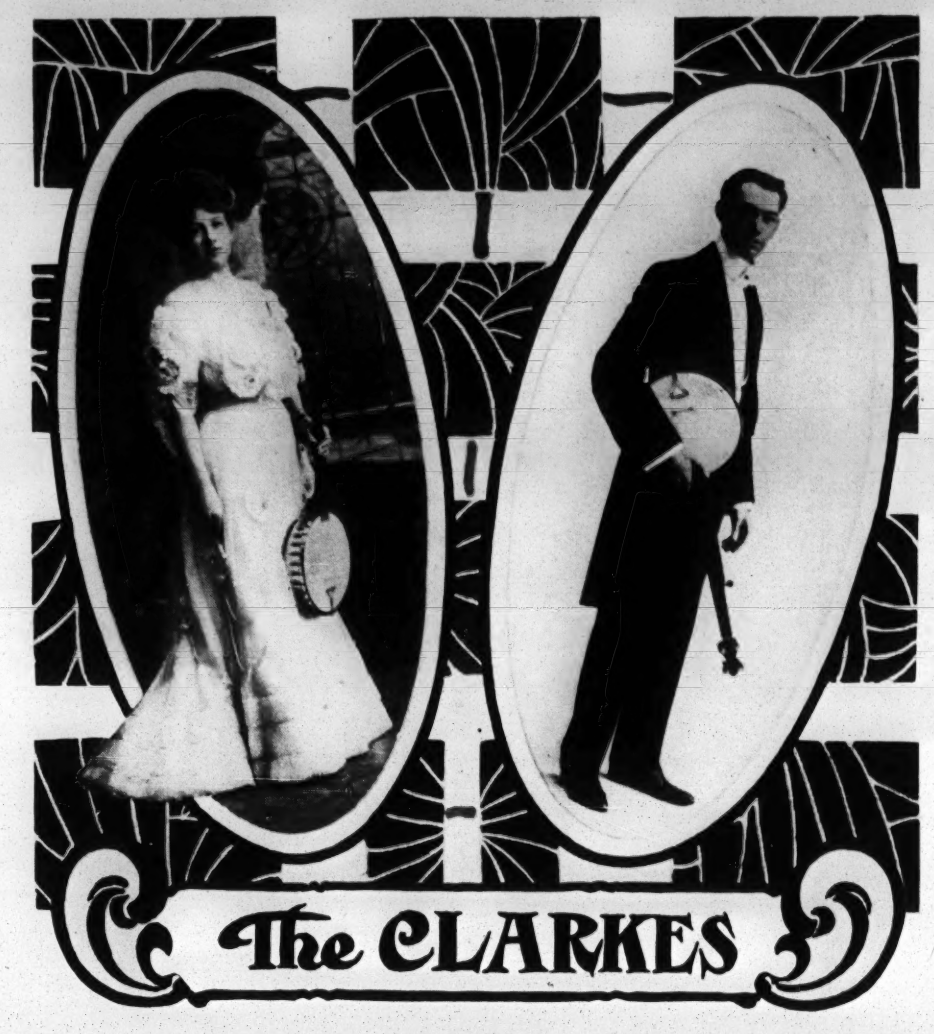
When Belasco's gem, "Madam Butterfly," was at the height of its success, Miss Bergere was one of the interpreters of its leading characters, and achieved a remarkable success for her fine acting of the part.

PATSY DOYLE,

One of the hits on the Keith & Proctor circuit, in his odd monologue, in one.

THE MUSICAL WILSONS,

Marie and George, are truly called musical. These two artists from the West are deserving of all the praise bestowed upon them. Their act is a novelty, refined and beautiful, using two special drops, gorgeous wardrobe and effects. Popular melodies, mingled with classical selections, give them a chance to show their talents to the fullest extent, which they do with the utmost grace and ease. Their sweet voices coming from the "Rain of Flowers," a transcendantly beautiful effect produced by their own electrical machine, have simply charmed large audiences and held them spellbound with wonderment and admiration. They are at present featured with the Bruce Conquer Enterprise, and winning new laurels nightly. All instruments used by the Wilsons are manufactured by Edwin R. Street, Hartford, Conn.



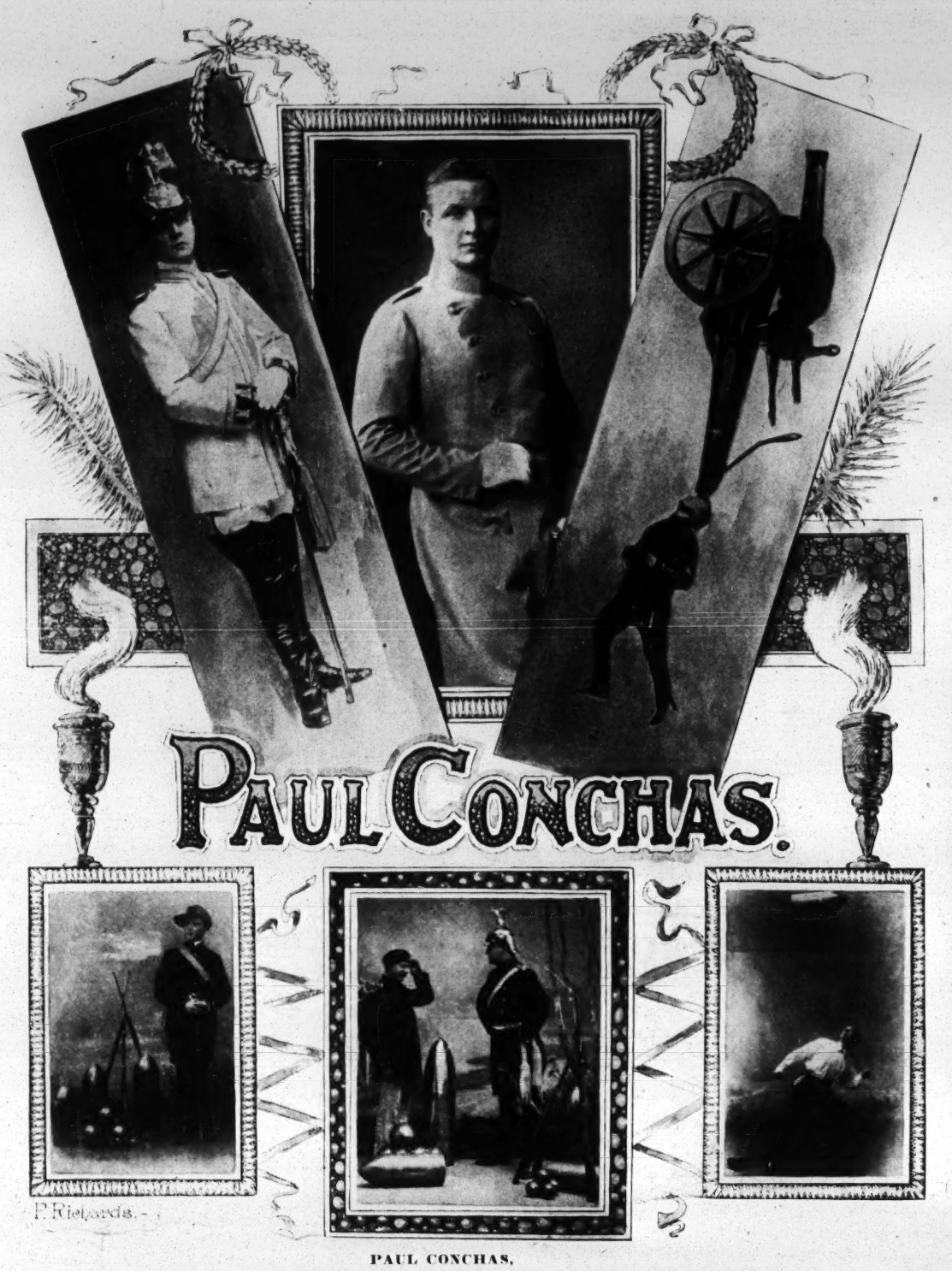
THE CLARKES

Have accomplished an astounding achievement on the banjo. Just over from all the principal theatres in Europe. The most realistic imitation of the human voice on any musical instrument. Musical revelation on the banjo. They have lately played in London before the King and Queen of England, with the greatest success, and were specially imported as a musical feature for Klaw & Erlanger, by their sole and exclusive representative, RICHARD PITROT.

THE TWO GEORGIS,

Europe's representative eccentrics, in their second season in America, having been specially imported by their sole and exclusive agent, RICHARD PITROT.

A. WINKLER'S ONLY AND ORIGINAL MADCAPS,
The Most Copied, Though Never Equaled, Acrobatic Dancers,



PAUL CONCHAS,

Kaiser Wilhelm's Military Hercules. A worthy representative of the greatest standing army in the world. Richard Pitrot is Mr. Conchas' sole American representative.

MIRZL VON WENZL.

American representative, Richard Pitrot.

TOM GILLEN.

SELBINI AND GROVINI.

THE CAMILLE TRIO.

The marvelous bar performers and renowned comedians, known all over the globe under the name of Camille Trio, have been an unequalled success ever since their arrival in this country, in January, 1893. Richard Pitrot is their sole American representative.

TOM GILLEN,

Who is better known as "Finnigan's Friend," is one of the foremost monologists in the vaudeville field. He has played in all the first class vaudeville houses in this country with marked success. Owing to his excellent work, which is delivered in his own clever way, he has played return engagements in every house in which he has appeared. Mr. Gillen recently closed a most successful engagement of several months on the Sullivan & Considine circuit, and is booked for an early return engagement. Newspaper notices and the public in all parts of the country proclaim him one of the best single acts in vaudeville. His value as a monologist has always kept on an increase, and to-day he is an enjoyable feaure on any bill.

WM. SELBINI AND JEANETTE GROVINI

Are doing a phenomenal act of strength and agility, and create a stir everywhere they appear, in their tumbling acrobatics and unique bicycling feats, the lady doing all the understanding, making the onlookers marvel at some of the feats performed, little realizing the years of practise and hard work such tricks necessitate. Both have been in the show business since the age of ten years, and their people before them for many years back. Mr. Selbini, by request of managers only, or on challenge, does one of the most daring tricks, absolutely unrivaled, and claimed to be the only act of its kind in the world.

MAY BELFORT,

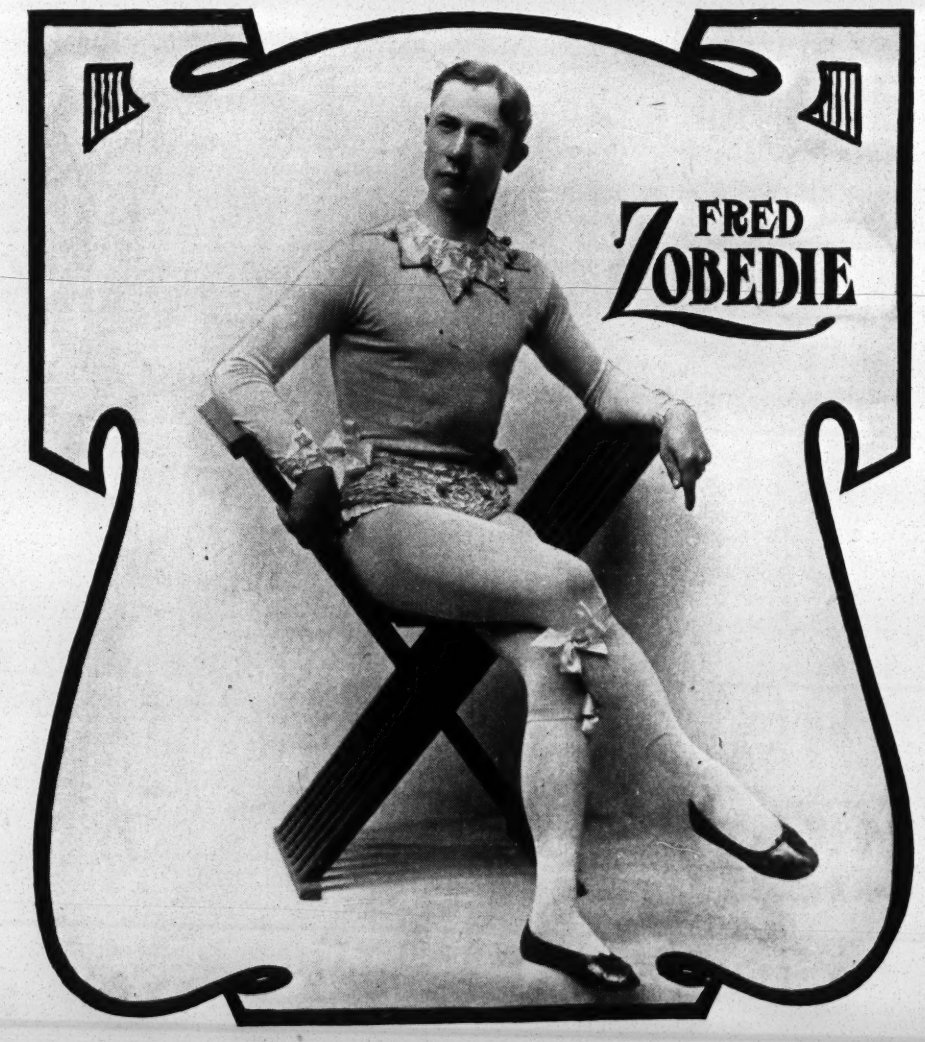
The English character and dramatic artist, is now making her third tour of the American vaudeville theatres. She was born in London, England. Miss Belfort studied under the best masters of dramatic art and elocution in Paris and London. She has a voice of remarkable quality, and has appeared in comic opera and musical comedy in most of the big cities in the world. She is a highly educated woman, being a first class musician, painter, and speaks several languages. She is also a superb horsewoman. Miss Belfort was induced to enter vaudeville through a tempting offer from a manager in Paris, where she was scoring in a musical comedy. From Paris she went to London, opening at the Palace Theatre, meeting with great success; then to the United States, appearing over the Keith circuit for two seasons, making a big hit in all cities. Under the management of Klaw & Erlanger she was brought to the New York Theatre, after meeting with great success in the big cities. After the first performance she was immediately re-engaged, at a large increase of salary, and notified that she would remain at the New York Theatre indefinitely. Mr. Erlanger pronounced her the cleverest single woman act that ever appeared in the New York Theatre, and it is his intention to star her in a Broadway production. Miss Belfort's success does not come as a surprise to those who followed her work, having obtained her headline position by perseverance, hard work and ability.

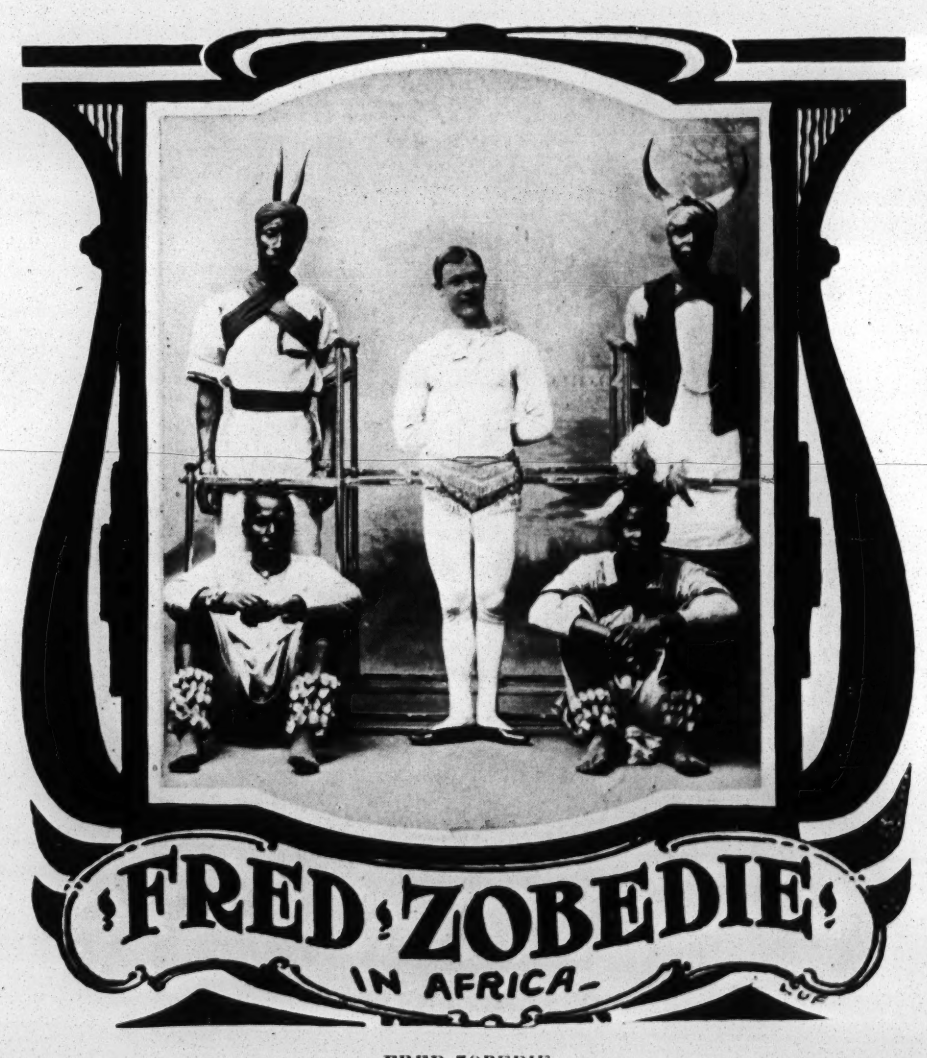
IRMA ORBASANY

And her unequaled Cockatoo Pantomimers are quite novel, and different from all other bird acts. The troupe includes cockatoo actors, cockatoo comedians and a magnificent outfit, with upwards of fifty cockatoos and parrots, and absolutely the best trained birds in the world. She is at present playing Western time, booked by her sole and exclusive representative, Richard Pitrot.

KARA

Is known as the world's greatest modern juggler. He has been specially imported for Klaw & Erlanger, and is now playing with his usual great success on the Orpheum circuit. His sole and exclusive representative is Richard Pitrot.

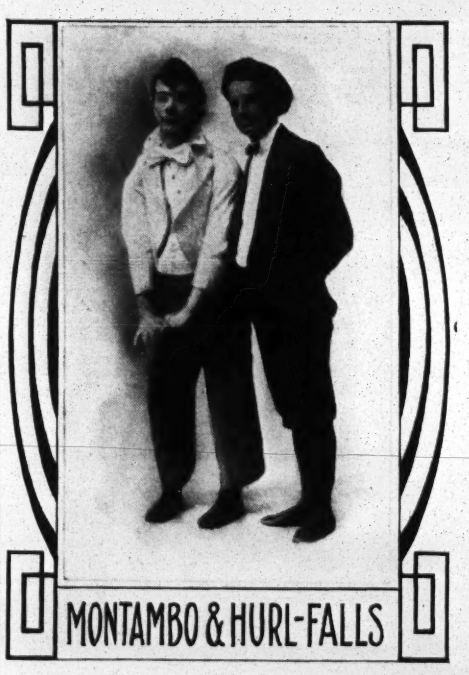




FRED ZOBEDIE.

The well known equilibrist, is now touring the United States, having been booked solid over the Klaw & Erlanger circuit. Zobedie has appeared in all the principal cities of the world. The accompanying picture was taken during the Boer War, in Mafeking, South Africa, while playing with Richard Pitrot's Globe Trotters. Zobedie was especially requested to appear before Oom Paul, and at the end of his entertainment was rewarded with a cup of coffee. The stipulation had also been made that he was not to appear in tights. Mr. Zobedie has many interesting souvenirs of his travels.

RICHARD PITROT'S
THEATRICAL HEADQUARTERS.



ADELAIDE,

Who, as a dancer, is peerless, is 5 feet in height, and weighs 100 pounds. She has a charming personality, and dances with ease and grace. She was the feature of "The Orchid" company this season. She will soon appear at the Hippodrome, and her act will consist of her dancing on the back of a galloping horse. This act will be a decided novelty. She has canceled all of her European bookings in order to accept the Hippodrome engagement.

MONTAMBO AND HURL-FALLS,

A team of comedy acrobats who formed a partnership in the Fall of 1906, presenting an act that contains many unique and wonderful feats. They are at present with the Empire Burlesquers.

LEW FIELDS,

The Laugh Merchant. He is starring this season in the successful English Musical comedy, "The Girl Behind the Counter," at the Lew Fields Herald Square Theatre, New York City. "The Girl Behind the Counter" is one of the funniest entertainments seen on a Broadway stage in many seasons.—Photo by Bangs, N. Y.

THE EMPIRE CITY QUARTETTE,

The boys who need no introduction (Harry Cooper, Harry Tally, Harry Mayo, Irving Cooper), now on the Orpheum circuit for their fifth consecutive season. They will return East in June.

GRACE HAZARD,

Five feet of comic opera. To all my friends, both far and near, I wish a happy, prosperous year.

OFFICERS OF THE VAUDEVILLE COMEDY CLUB

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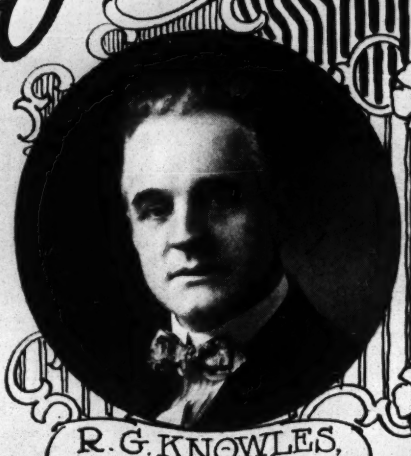
FRED NIBLO,
1st VICE PRESIDENT.



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A. O. DUNCAN,
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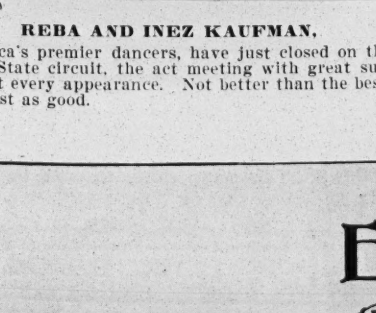
REBA & INEZ KAUFMAN.

REBA AND INEZ KAUFMAN,
America's premier dancers, have just closed on the Inter-State circuit, the act meeting with great success at every appearance. Not better than the best, but just as good.

SPISSELL BROS. AND MACK
Have played the principal vaudeville houses of America and Europe, in their pantomimic comedy, entitled, "Cafe De Paris." They are booked over the Keith & Proctor circuit till July 22. They sail for the continent to play principal cities of Europe for a long engagement, opening at Brussels, Belgium, Aug. 17, following eight weeks at the Palace, London, England. They are booked solid till 1910. The business and tricks done with this act are original with this team, and from time to time always putting new ideas in the act. This act has been endorsed by managers and press as the leading comedy acrobatic act in vaudeville to-day.

SPISSELL BROTHERS AND MACK.

OFFICERS OF THE EMPIRE CIRCUIT



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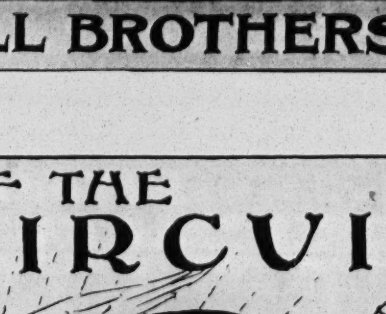

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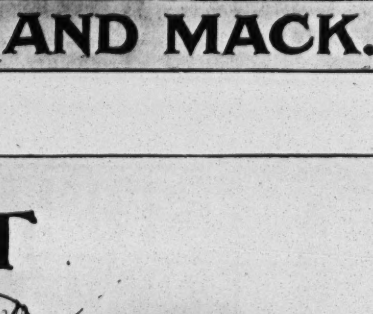
VICE PRESIDENT



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1908 HITS FROM THE AUTHORS' PEN

ROSIE LLOYD'S AMERICAN SONG TRIUMPH

WHEN IT'S MOONLIGHT ON THE PRAIRIE ★
("THERE'S A PARSON ONLY TWENTY MILES AWAY.")

Great western Prairie Ballad by writers of "She Was a Grand Old Lady" and "Ain't You Coming Back to Old New Hampshire Molly" Illustrated.

OLD FASHIONED COTTAGE ★ BUT IT'S ALL THE WORLD TO ME.

The Ballad Successor to "When the Evening Breeze is Sighing Home, Sweet Home" and by the same authors. Illustrated.

WHEN MY GIRL FROM TIPP'RARY TIPS ME

The Cute original, Snappy Irish Waltz Song, featured by the Elinore Sisters, who write: "It is the best song we have ever used in our act."

SAY, SIS! GIVE US A KISS

You must send for this Song. It is a real Novelty Success. Hundreds of artists who have heard the writer, Eddie Clark, singing this number in his jolly sketch, "The Winning Widows," have been writing in for this Hit.

MY RAMBLING ROSE

The Dainty Novelty Song Creation, which was popularized in this country by the clever English Comedienne, Millie Lindon. If you are looking for a refined Song, send for this one.

CAN'T THINK OF NOTHING IN THE WIDE, WIDE WORLD BUT YOU

Cole and Johnson's Feature Success in their Popular Production "Shoo-Fly Regiment." For the first time offered to performers. Get in quick!

SHE WAS A GRAND OLD LADY ★

The only real lasting March Ballad Hit of 1907-08. Growing more popular every day. Illustrated.

WITH YOU IN ETERNITY In 4 Keys ★ G-B-flat C-D

Like all great lasting successes, "With You in Eternity" took its time to reach the goal, but it has arrived and is going to stay for many generations. Illustrated

HYMNS OF THE OLD CHURCH CHOIR ★

One Grand Soul-Inspiring Number that is bound to be one of the biggest ballad hits of 1908.

DOWN IN THE OLD CHERRY ORCHARD ★

The Real, the Original, the Genuine "Cherry Tree" Song. The only true hit of them all. They tried hard to assassinate it, but merit always wins out in the end, and this Song now stands alone, as the only "Tree" Song Hit, while all the imitations have fallen by the wayside.

WHEN SOMEONE REALLY CARES ★ BEAUTIFUL BALLAD OF HOME SENTIMENT.

SAHARA GREAT AFRICAN COWBOY SHOUT. ROUSING OPENING OR CLOSING NUMBER.

I'D LIKE A LITTLE LOVING NOW AND THEN THE COON SONG ODDITY OF 1908 HAVE YOU USED IT? NO? WELL, GET IT QUICK.

WHEN BOB WHITE IS WHISTLING IN THE MEADOW ★ THE BEAUTIFUL BIRD BALLAD. ILLUSTRATED.

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Loaned for 3 Months, 50c. PER SET

Our illustrated song business has grown to such gigantic proportions that we have decided to discontinue sending out slides on a deposit basis — but instead will either sell them outright at actual cost, $5 per set, or loan them to good acts at the rate of 50c. each set, which will entitle the latter to retain the same for a period of 3 months or less. In the case of an outright purchase, you send us $5 for each set desired, and we ship same to you "express collect," and include professional copies and orchestrations FREE OF CHARGE. When slides are loaned we require $5 per set deposit to insure the safe return of the views, and when same are sent back within 3 months, we refund $4.50 ($5 less rental charge 50c.), or we will send you another set in exchange, providing you remit 50c. to cover the rental charge of the set returned.

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When It's Moonlight on the Prairie.
Down in the Old Cherry Orchard.
She Was a Grand Old Lady.
Bob White Is Whistling in Meadow.
Old Fashioned Cottage.
We Have No One to Care for Us Now.
After They Gather the Hay.
Golden Autumn Time, My Sweet Elaine.
Down Our Way.
When the Evening Breeze Is Sighing Home, Sweet Home.
You Splash Me—I'll Splash You.
Black Jim.
Flowers Outside the Cafe.
Southern Girl.
Heart You Lost in Maryland You'll Find in Tennessee.
When Someone Really Cares.
With You in Eternity.
Hymns of the Old Church Choir.
When the Snowbirds Cross the Valley.
The Bird on Nellie's Hat.
Let Me Write What I Dare Not Tell.
My Heart's To-night in Tennessee.
Harvest Moon Is Shining on the River.
Where Sunset Turns Ocean's Blue to Gold.
You're Welcome As Flowers in May.

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SWEETHEART DAYS
BALLAD — By HEISER and DAILEY

'NEATH THE OLD Cherry Tree, Sweet Marie
BALLAD — By WILLIAMS and VAN ALSTYNE

I'M AFRAID TO COME HOME IN THE DARK
NOVELTY — By WILLIAMS and VAN ALSTYNE

AIN'T YOU GLAD YOU FOUND ME
NOVELTY — By WILLIAMS and VAN ALSTYNE

DAT FRIEND OF MINE
COON — By WILLIAMS and VAN ALSTYNE

KEEP ON SMILING
MARCH — By KENDIS and PALEY

CAPTAIN WILLIE BROWN
MARCH — By HAPGOOD BURT

MY IRISH FLUFFY RUFFLES
IRISH — By HEELAN and GUMBLE

IF SOMEBODY LOVED ME
NOVELTY — By KENDIS and PALEY

THE GIRL WHO THREW ME DOWN
WALTZ — By BURT and GUMBLE

O'BRIEN HAS NO PLACE TO GO
IRISH — By STANLEY MURPHY and GEO. EVANS

MY GAL IRENE
RUBE SONG — By HAPGOOD BURT

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Sweetheart Days.
There Never Was a Gal Like You.
I'm Afraid to Come Home in the Dark.
Sahara.
Pride of the Prairie.
Dat Friend of Mine.

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MOSE GUMBLE,

"SWEETHEART DAYS," By HEISER & DAILEY, writers of "Dreaming," the Most Beautiful Ballad ever published, eclipsed only by "Sweetheart Days."

THERE NEVER WAS A GAL LIKE YOU
BALLAD — By WILLIAMS and VAN ALSTYNE

DREAMING
BALLAD — By HEISER and DAILEY

I COULDN'T MAKE A HIT WITH MOLLY
NOVELTY — By KENDIS and PALEY

I WONDER IF IT'S YOU
NOVELTY — By BRYAN and BLAKE

HANG OUT THE FRONT DOOR KEY
COON — By HAPGOOD BURT

PRIDE OF THE PRAIRIE
COWBOY — By BREEN and BOTSFORD

SAHARA
EGYPTIAN NOVELTY — By WILLIAMS and VAN ALSTYNE

REBECCA
HEBREW LOVE SONG — By WILLIAMS and VAN ALSTYNE

Won't You LET ME Call You Sweetheart
NOVELTY — By CAMERON and FLANICAN

ARE YOU SINCERE?
NEW WALTZ SONG — By BRYAN and GUMBLE

THERE COMES A NIGHT
DRINKING SONG — By HAPGOOD BURT

IN THE LAND OF THE BUFFALO
COWBOY — By WILLIAMS and VAN ALSTYNE

:: :: SLIDES READY :: ::

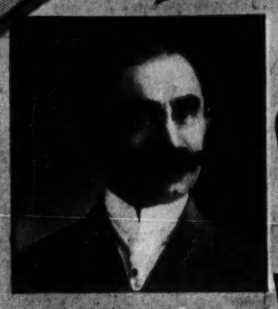
Keep On Smiling. 'Neath the Old Cherry Tree, Sweet Marie.
Dreaming. I Couldn't Make a Hit With Molly.
In the Land of the Buffalo
The Girl Who Threw Me Down.
Ain't You Glad You Found Me?
Come Put Your Arms Around Me.
And Many Others.

REMICK & CO.
41st ST.
Manager Prof. Dept.

SWEETHEART DAYS :: SWEETHEART DAYS

I CARRY THE WORLD OF WIGS

THE ATLAS OF ALL



MY HOME IS CHICAGO
MY FIELD IS THE WHOLE WORLD

This wig worn by Miss Bertrice Shepard
Can be dressed in FIVE different styles see Ad Illustrating this in issue of Aug 10. 1907.

THE WIGGERY

THE WIGGERY
STANDS FOR

1. Reliability!

2. Wigs that wear well and cost little!

3. Wigs that represent double the money you pay for them!

4. Wigs that go like lightning to all parts of the globe!

5. Wigs that Wiggle, for fear they will never come back, they are right!

6. A Saving of 25 to 50 per cent on other prices!

7. Wigs [illegible]

THE WIGGERY

MAKES NO STATEMENTS it cannot substantiate, I protect my customers under an ABSOLUTE GUARANTEE, and this advertisement is the guarantee!

THE WIGGERY is the largest establishment West of New York city! best service and patronage in the World!

Personal experience on the Stage makes me a competent judge of what professionals require in order to please!

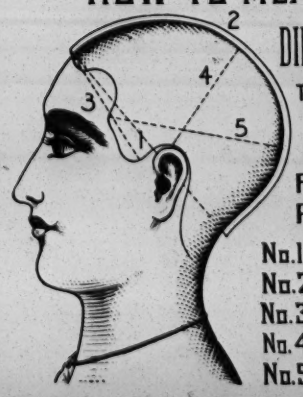
NEVER MISS

"HONI SOIT QUI MAL Y PENSE"

WATCH

THE WIGGERY
ADS. IN EVERY
ISSUE OF THE
NEW YORK CLIPPER

HOW TO MEASURE FOR A WIG.



DIRECTIONS FOR MEASURING THE HEAD

TO INSURE A GOOD FIT, MENTION NUMBER OF INCHES AND FRACTIONS OF INCHES.

FOLLOW THE LINES ON DIAGRAM FROM 1. TO 5. ON CORRESPONDING POSITION OF YOUR HEAD.

No. 1. The circumferance of the head.
No. 2. Forehead to nape of neck.
No. 3. Ear to ear across forehead.
No. 4. Ear to ear, over the top.
No. 5. Temple to Temple around the back.

SAVE THESE INSTRUCTIONS
THEY ARE INVALUABLE

COMMUNICATIONS
RECEIVE INSTANT
ATTENTION
ADDRESS THE WIGGERY
5TH FLOOR 162 STATE ST. CHICAGO, ILL

GATCHEL & MANNING, PHILA.